Dance

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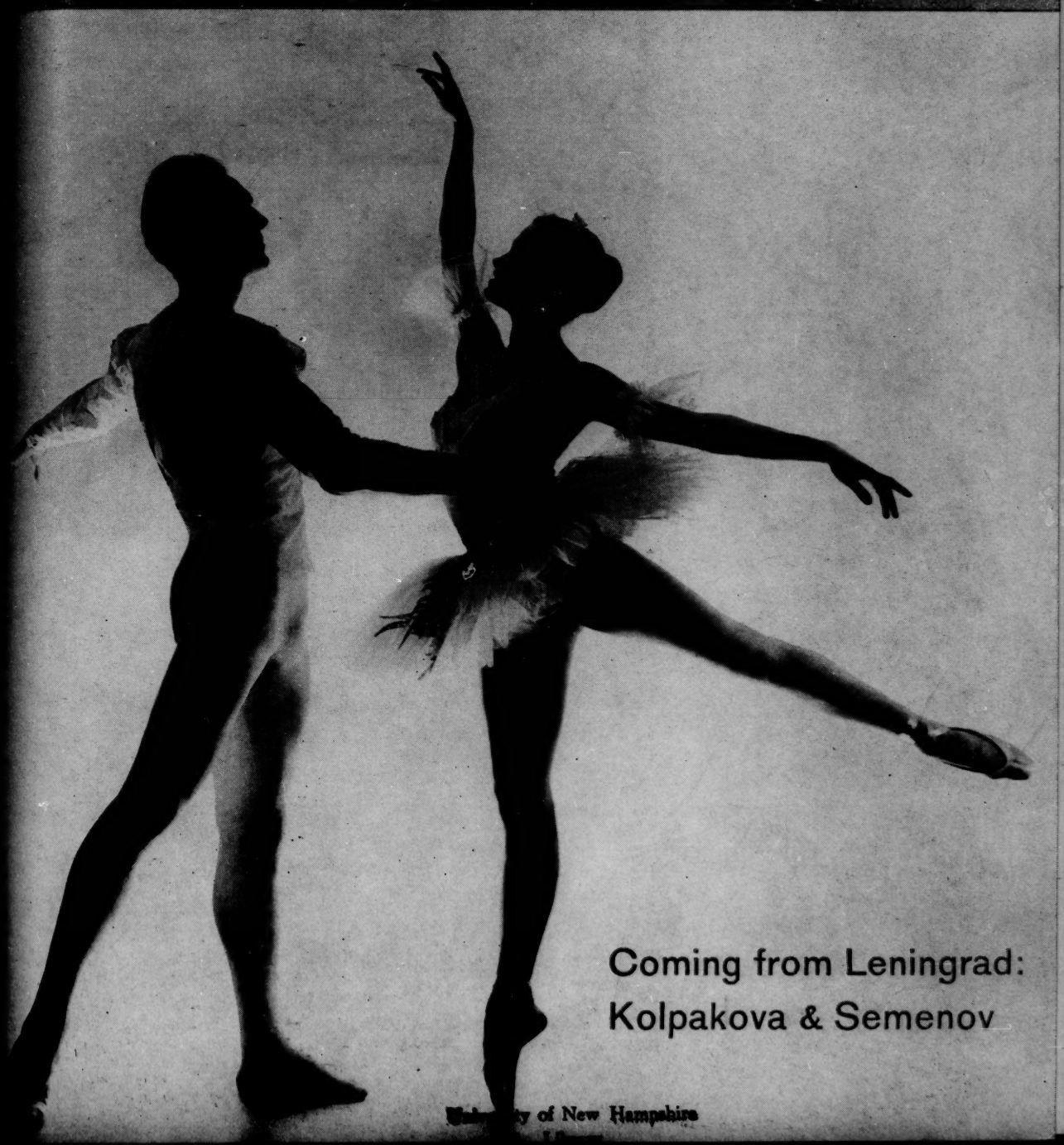

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PRESSTIME NEWS

AMERICAN BALLET THEATRE SEASON

It's the 54th St. Theatre (not the ANTA, as reported here last month) for the 2-week B'way season of **American Ballet Theatre,** which opens Oct. 2. 3 premieres and 3 revivals are announced for the 15-perf. engagement. On Oct. 5, **Harald Lander's** classic-style "Etudes" will have its 1st USA showing. During the 1st week a **Birgit Cullberg** Pas de Deux, "a modern love story starting from the creation of the first couple," is to be given its world premiere. The NYC premiere of Cullberg's "The Moon Reindeer" is set for Oct. 10.

On the revival list is **Frederick Ashton's** "Les Patineurs," out of the repertory since the scenery was destroyed in ABT's 1948 fire near Cannes. It is being restored for the coming season. Also returning are "The Judgment of Paris" and "Gala Performance" by **Antony Tudor,** who is due back from Europe to rehearse them.

Cast will be headed by **Lupe Serrano, John Kriza, Toni Lander, Royes Fernandez, Ruth Ann Koesun, Sallie Wilson & Ivan Allen.** At presstime there was a likelihood that **Maria Tallchief** would also be signed. 2 leading dancers from the **Royal Swedish Ballet, Mariane Orlando & Caj Selling** (see p. 32) are joining as 1st soloists.

Other soloists: **Elizabeth Carroll, Martin Sheepers, Enrique Martinez, Eleanor D'Antuono, Bruce Marks, Viveka Ljung, Felix Smith.**

Preceding the season will be ABT's 4th appearance on the Bell Telephone Hour — Sept. 29 (NBC-TV 9:30 PM EDT). Serrano & Fernandez will head a group performing the "Grand Pas-Glazounov."

TED SHAWN ON THE MEND

After two weeks in the hospital following a mild heart attack in mid-July, **Ted Shawn** has resumed some of his directorial activities at the **Jacob's Pillow Dance Festival.** A sure symptom of recovery is the fact that he has reappeared to make several of his famous curtain speeches introducing the artists on the summer series.

INDRANI RETURNS TO USA SEPT. 28

Indrani, heading a co. of 7 Hindu dancers and musicians, flies in from India Sept. 28 to begin a coast-to-coast tour of N. America under the auspices of the **Asia Society's Performing Arts Program.** Tour dir. **Isadora Bennett** reports that in many of the cities where she is to appear "Asia Weeks" (exhibits, symposiums, musical programs) have been organized. Indrani's NYC appearance will not take place until Dec., at the end of her visit here.

NYC BALLET'S EARLY FALL SEASON

Home from summer engagements on the West Coast and at Ravinia Park, Chicago, the **NYC Ballet** was scheduled to open a 3-week "early Fall" season Aug. 29 at NY City Center. Newsworthy in the programming are repeats of last season's new **Balanchine** works, "Liebeslieder Waltzes" and "Electronics." **Diana Adams, Todd Bolender, Jacques d'Amboise, Michael Lland, Jillana, Allegra Kent, Conrad Ludlow, Patricia McBride, Nicholas Magallanes, Francisco Moncion, Violette Verdy, Edward Villella, Jonathan Watts, Patricia Wilde, Bill Carter, Arthur Mitchell, Richard Rapp, Roland Vazquez, William Weslow.**

Incidentally, Miss Verdy fell and injured her arm at Ravinia Aug. 16 and was unable to appear in final 4 perfs. there.

DIRECTORY OF DANCE ATTRACTIONS NO. 4

Professionals — could you use more bookings?

Producers, local managers, casting directors and agencies in search of dance talent have told us that they find what they're looking for in Dance Magazine's huge annual **DIRECTORY OF DANCE ATTRACTIONS, CHOREOGRAPHERS AND LECTURERS.** This "bonus" service feature — an enormously practical special section in our December issue — has become a "must" locator and reference source of dancers available for concert programs, legitimate musicals, motion pictures, TV shows, summer stock, commercials, pageants, industrial shows, etc.

We are now preparing the 1961 edition, which promises to be larger than any previous Directory. **Listing is FREE** to all those eligible. If you have ready-to-market program material, send us the facts and we will publish it in our alphabetical listings.

The following information is needed **by October 25:** (1) Official title(s) of dance attractions; (2) Name and address of person managing each attraction; (3) No. of dancers, musicians, etc., in each production; (4) A one- or two-sentence synopsis of the nature of the program(s) and the type of music used.

MET OPERA SEASON CANCELED?

At presstime emergency meetings were being held in efforts to rescue the Fall-Winter season of the Metropolitan Opera. Its cancellation was announced by the Met management Aug. 7, after a breakdown of negotiations with Local 802 of the Amer. Federation of Musicians. The union had demanded a weekly base pay of $268 for instrumentalists, an increase from $170. The opera called the demands "exhorbitant" and said they would mean an intolerable addition to the deficit. Though the union later came down to $248 and declared that all its demands were "negotiable," Gen. Mgr. Rudolf Bing insisted there would be no season. The appalling prospects has brought pleas for settlement from President John F. Kennedy, Sec'y of Labor Arthur J. Goldberg, Mayor Robert F. Wagner, Sen. Jacob K. Javits, NYC Labor Commissioner Harold A. Felix and many others. **Hy Faine,** Exec. Sec'y of the **Amer. Guild of Musical Artists,** representing the 250 soloists, choristers, dancers, choreographers, stage directors and stage managers, cut short his vacation for an emergency AGMA meeting Aug. 21 in NYC. Previously, AGMA had come to an agreement, winning pension arrangements, pay increases, and an increased allowance for toe shows for the **Met Opera Ballet** dancers who must perform on the notoriously nail-studded and splintery stage.

There were even rumors that Local 802 might not allow its members to play for any attraction housed in the Met. However, even if the Opera season cannot be resucitated, it seems unlikely that the **Kirov Ballet** season will be affected. **S. Hurok** has a separate agreement with the musicians for a base rate of $26 a day for the ballet engagement.

FLASH: At proofreading time, prospects for settlement appeared considerably brighter.

GEORGE TAPPS TO TOUR AFRICA

George Tapps has signed with ANTA's Int'l Cultural Exchange Service for a State Dept.-sponsored tour of the new African nations. In his "Born to Dance" program will be Tapps' productions ranging from "Nutcracker" excerpts to a "Swanee River" soft shoe. Tour begins Nov. 22. Dancers supporting Tapps in co. will be **Joe Ward Russell, Hu Pope, Vivian Burns, Marene di Napoli.**

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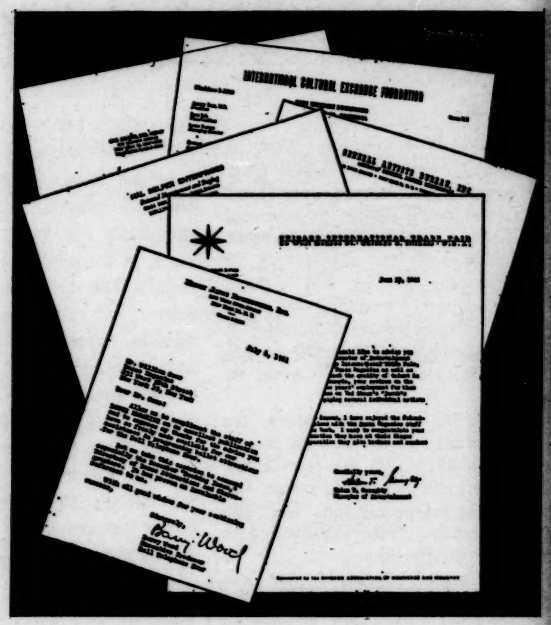

From BARRY WOOD (Executive Producer, Bell Telephone Hour)

"Allow me to compliment the staff of DANCE MAGAZINE on an excellent publication and to express my thanks for the advice you have so freely made available for our assistance in programming ballet attractions for the Bell Telephone Hour.

Let me take this occasion to commend especially the December "Booking Issue." It has proven an invaluable reference to us."

From HAL BELFER (Top stager of Las Vegas spectaculars, film choreographer and head of the Dance Department of the New Talent Division of 20th Century-Fox)

"The DIRECTORY OF DANCE ATTRACTIONS has been a tremendous aid in locating special acts. This is a most worthwhile DANCE MAGAZINE service."

From HELEN GERAGHTY (Director of Entertainment, Chicago International Trade Fair)

". . . during my several years as Director of Entertainment, I have used the BOOKING ISSUE of DANCE MAGAZINE as well as advertisements and reviews to check the quality of talent in which I was interested. For example, the ads and reviews of the Ximenes Vargas Ballet led to two years' employment for them at the Fair."

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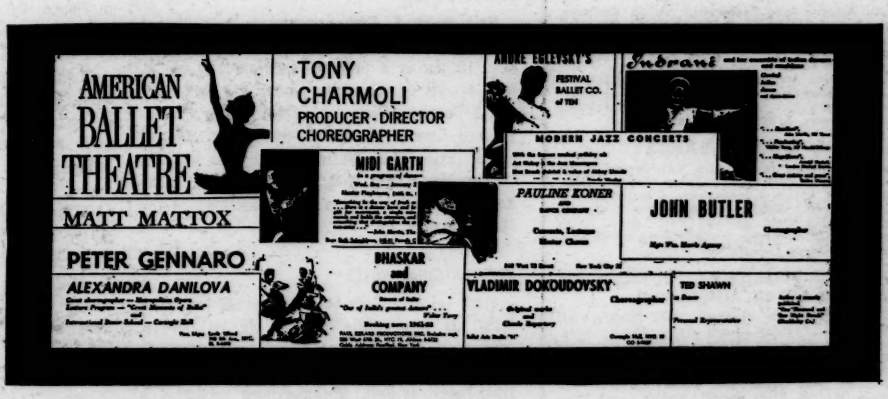

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TIMES SQUARE TOPICS

For the incoming musical "Milk and Honey," choreographer **Donald Saddler** has as his dancing cast **Tommy Rall, Stuart Hodes** (asst. to chor.), **Matt Turney** (soloist), **Myrna Aaron, Nina Feinberg, Penny Ann Green, Judith Haskell, Linda Howe, Evee Lynn, Susan May, Jane Zachary, Anthony Devecchi, Louis Gasparinetti, Jose Gutierrez, Alex Kotimski, Carlos Macri, John Mandia, Michael Nestor, Don Salinaro, Walter Stratton. Juki Arkin** is ethnic advisor. The show arrives Oct. 10 at the Martin Beck . . . **Bob Fosse** will stage musical no's for "How to Succeed in Business Without Really Trying," which **Hugh Lambert** choreographs. Due Oct. 14 at 46th St. Theatre . . . **Carol Haney** directed and choreographed the 1962 Oldsmobile Show, "The Something Extra," based on "The Pajama Game." Before touring, the elaborate musical played a week's Broadway engagement at the ANTA Theatre beginning Aug. 6. Dancers: **Buzz Miller, Bill Guske, Ann Barry, Shellie Farrell, John Harmon, Charles Basile, Eddie Phiffer, Jean Lowe, Frank Derbas, Ellen Halpin, M. Kay Martinet.**

Matt Mattox choreographs "The Short Happy Life," forthcoming musical based on Hemingway short stories . . . Added to the Wall of Fame at Roseland Dance City is a pair of **Eleanor Powell's** tap shoes. They are in company of footwear used by **Adele Astaire, Joan Crawford, Pat Rooney, George Raft,** and many others . . . The dancing cast of the Noel Coward musical comedy "Sail Away," is headed by **Patricia Harty** and **Grover Dale** . . . "No Strings" is the title of Richard Rodgers' 1st effort with new collaborator, Samuel Taylir. **Joe Layton** choreographs and makes his debut as a director.

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Set #2 — MODERN DANCE

Martha Graham, Jose Limon, Letitia Ide, Midi Garth, Betty Jones, Pauline Koner, Joyce Trisler, Pearl Lang, Merce Cunningham, Carolyn Brown, Daniel Nagrin, Birgit Akesson, Robert Cohan, Helen Tamiris, Paul Taylor, Glen Tetley, Felisa Conde, Henry Street Playhouse Theatre Dance Co., & Juilliard Dance Theatre Co.

Set #3 — BROADWAY, TV, FILMS, & POPULAR ENTERTAINERS

Gwen Verdon, Peter Gennaro, Buzz Miller, Matt Mattox, Fred Astaire, Jose Greco, Chita Rivera, Gemze de Lappe, James Mitchell, Geoffrey Holder, Carmen de Lavallade, Zizi Jeanmaire, Roland Petit, Bert May, Roberto Iglesias, Ana Mercedes, Ann Wakefield, Robert Sheerer, Hit Parade Dancers, Scott Merrill, Harold Lang, Wisa D'Orso, & Marge & Gower Champion.

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AROUND NEW YORK

Still some tickets left for Sept. 20 perf. by **Kirov Ballet's** "Giselle" at the Met. Evening benefits Dance Collection of NY Public Library. Info: Mrs. Gillete Boland, 232 E. 62, NYC 21, TE 8-7138.

Saeed Jaffrey has taken over the lead in "King of the Dark Chamber" at the Jan Hus. Choreographer **Bhaskar** relinquished the role to go to Johannesburg and prepare a So. African tour of the Tagore play. . . . **Bert Gibson** choreographed "Jazz — Our American Heritage," program authored and coordinated by Mura Dehn and presented Aug. 12 at the E. Harlem Plaza . . . **Rachel Nadav,** one time principal soloist of the **Jerusalem Biblical Ballet** makes her final NYC perf. before leaving for Israel at the Comm. Center Sept. 27. Program includes Biblical, Yemenite and Oriental Folklore offerings.

Ballet Russe's program at Boston Arts Festival included the premiere of "Tribute," a new ballet by **Frederic Franklin** to be included in co's 25th anniversary season . . . An exhibition of Venetian art and letters of the 15th to 18th cent. opens Aug. 20 at the 42nd St. Library. Included is **Fabrizio Caroso's** "Il ballarino," the earliest dance instruction book.

Nala Najan & Sasha presented their "Dance Rhythms of India" at Merryall Community Center Aug. 19 during a program sponsored by Mr. & Mrs. Fredric March. They repeat the perf. Oct. 27 at Cooper Union. . . . **Ethel Winter** choreographed dances for "La Traviata," this summer at the Empire State Music Festival, Bear Mt., NY. Dancers were Miss Winter, **Bertram Ross, Lynne Kothera, Noemi Lapzeson** — all members of the **Martha Graham Co.**

INTERNATIONAL NOTES

From Tel Aviv, **Sara Levi-Tanai** sends word that **Inbal** has successfully launched its 1st full-eve. production, "The Story of Ruth," a play in music and dance based on the Biblical text. **Bruria Izhak-Halevi** as Ruth, **Margalet Oved** as Naomi, & **Moshe Kedem** as Boaz head the large cast . . . **Kelly Christoforides** of Athens who studied in America under a Fulbright, has returned to her native Greece and become a much-in-demand choreographer . . . **Percival Borde** is back in the USA from Liberia to arrange an American tour with **Pearl Primus.** Still in Monrovia, Miss Primus is completing her NYU doctorate project which is a dance program based on the role of sculpture and the sculptor of Africa.

Gene Kelly, in Paris directing "Gigot" says he's considering a concert tour next year — 'strictly dancing." The American choreographer-director escaped injury recently when a bomb thrown by a political agitator demolished his car while he was on the set. . . . US Attorney General Bob Kennedy attending the anniversary of the Ivory Coast's independence watched a perf. by stilt dancer **Dwaya Yawa.** He was sufficiently imprssed to invite the dancer to perf. in the US.

Dance Mag. Ed.-in-Chief **Lydia Joel** returned to NYC Aug. 20 from a whirlwind 10-day trip to England & Switzerland. In the few perfs. she was able to see abroad, she reports being especially impressed with **Paul Comelin,** French dancer with the **London Festival Ballet,** and 15-year-old **Kay Mazzo** of **Jerome Robbins' "Ballets: USA."**

Sol Hurok's latest import will be the **Mazowsze Dance Co.** from Poland. Co. opens in Montreal Oct. 17. NYC engagement, Nov. 15-Dec. 3, will follow midwest and east coast tour . . . **Sonja Bayard,** student of **Thalia Mara & Arthur Mahoney** at **Ballet Repertory,** is the youngest and only American entrant in the int'l ballet contest in Rio de Janiero sponsored by the gov't of Brazil.

Back in USA following successful guest stint with **New Zealand Ballet, Nora Kovach & Istvan Rabovsky** prepare for So. African tour in late fall . . . Russian dancer **Rudolf Nureyev** who deserted the **Kirov Ballet** after its Paris engagement claims that his motives were not political but artistic, that he had been kept from performing before the critics and was being replaced after being scheduled to dance, especially in the better roles. He is presently with the **Marquis de Cuevas Co.** (See Aug. issue).

Choreographer-director **Mattlyn Gavers** assisted **Maurice Bejart** in staging of 30-min. ballet for premiere of opera-buffa "The Spanish Lady and the Roman Cavalier" Aug. 22 at Teatro La Fenice in Venice. Decor was by Salvator Dali and made extensive use of soap bubbles. She is due back in US Aug. 30.

Dramatic-specialty dancers **Ruth Harrison** and **Alex Fisher** report their European tour a smashing success so far. In Switzerland until Sept. 7, their next stop is Berlin for Sept. 15-Oct. 2 engagement.

EXCUSE IT, PLEASE

In the Aug. issue picture story on "The Littlest Circus," the 4 top left photos on p. 35, as well as the one at the bottom of that page, are by **Halley Erskine.** Other pix in the story are by Sosenko,, who was erroneously given the overall credit . . . Photo on page 19 of this issue is by **Jack Mitchell.**

PERSONALS

Andre von Heyer, son of Diaghilev stars **Nathalie Branitzka** and the late **Jan Heyer,** was married July 13 to **Olga Nehlebaieff** July 13 at Sea Cliff, LI.

China's most celebrated actor-dancer, **Dr. Mei Lan-Fang,** died Aug. 8 in a Peiping hospital of heart desease at the age of 67. One of the most highly paid of contemporary performers, Mei earned more than $750,000 in 1927. He won a considerable following in America for his exquisite performing of "tan" (female impersonation) roles as a result of his 1930 tour here.

Mei became a national hero in China when he refused to perform for the occupying Japanese forces during the 1940's. As a final gesture of defiance to them he grew a mustache. In recent years he was director of the **Nat'l Peiping Opera Theatre** (the Pekin Opera), which has scored in Europe, Latin America and Canada.

Olga Tavolga, ballet teacher on the faculty of NYC's High School of Performing Arts, died in NYC July 22 at the age of 41. She had trained in Kiev, and she came here from Germany in 1946. Previous to her work at the HS, she had been partner of Harry Asmus at Ballet Stage.

Dr. Thurston J. Davies, formerly Pres. of Colorado College and Dir. of NYC's Town Hall, died in NYC Aug. 13 at the age of 67. He was married to **Martha Hill**, Dir. of the Dance Dept. of Juilliard School of Music.

Word has just reached us that **Suzanne Sicklemore Skinner**, an organizer and one-time Pres. of the **Vancouver Ballet Society**, died in that city on May 10. Born in Brighton, England, she had studied with Pavlova, Karsavina, Espinosa, de Valois and Grace Cone. From childhood on she performed extensively in England and Canada.

Annie M. Bowman, mother of ballerina **Patricia Bowman**, died Aug. 17 in NYC. Well known to many in the dance world and always very active, Mrs. Bowman was soon to have celebrated her 81st birthday.

PUBLICATION NEWS

Dancer-designer **Remy Charlip** has illustrated another book for children: "A Day of Winter" by Betty Miles, being published by Knopf.

Chilton Co. of Phil. has published David Ewen's "Story of America's Musical Theatre," a historical survey covering the years from 1735 to 1961. $3.50.

Theatre Arts Books, NYC, are publishers of "**Martha Graham**," a handsomely illustrated book devoted to the life and work of the famous dance pioneer. Robert Sabin, Ed. of Musical America, has updated Louis Horst's valuable chronology of Graham works through 1961, bringing the total to over 125.

DANCE NOTATION BUREAU CHANGES

Ann Hutchinson, who has been Pres. of the **Dance Notation Bureau** since its founding, has retired from that post and will devote coming year to a lecture-teaching tour of the USA. She will continue as Chairman of Ballet Dept. of **Nat'l Council of Dance Teacher Orgns.** New DNB Pres. is **Helen Priest Rogers.** Incidentally, John McDonald, of McDonald & Evans, London, has been in the USA to arrange for the release of Laban Movement Stuudy Aids recordings.

COAST TO COAST

Making its appearance on the national dance scene is the newly-formed **San Diego Ballet.** The co. founded by **Richard Carter** and his wife **Nancy Johnson**, both formerly of **San Francsico Ballet**, will work with the San Diego Symphony whose conductor Earl Bernard Murray also served with the SF co. A dance school will be part of the operation.

The co's debut Aug. 8, in an "Evening With

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NYC SEPTEMBER CALENDAR

Through Sept. 17, **New York City Ballet,** City Center

Sept. 11-30, **The Leningrad Kirov Ballet;** Metropolitan Opera House.

Sept. 27, **Rachel Nadav** (Israeli dances & songs); Community Center of B'nai Jeshurun; 8:30.

FESTIVALS

Boston Arts Festival: Aug. 28-Sept. 2, "The Littlest Circus."

Festival of Performing Arts, Boston: Sept. 3 (5 & 9 p.m.), Pearl Lang & Co.

Jacob's Pillow Dance Festival, Lee, Mass.: Aug. 31 (mat), Sept. 1, 2 (mat & eve), Ruth Ann Koesun & Ivan Allen, The Jacob's Pillow Dancers, Hadassah.

So. Vermont Arts Festival, Manchester: Sept. 2 (mat), 3, Marina Svetlova, George Zoritch & group in "Giselle."

ON TOUR SEPT. 10-OCT. 10

New York City Ballet: Oct. 5-8, Cleveland; 10-12, East Lansing, Mich.

Bayanihan Philippine Dance Co.: Sept. 18-24 (23 & 24, mats & eves), San Francisco; 26, Long Beach; 27, Fullerton, Calif.; 28, Pasadena; 29, San Diego; 30, Oct. 1 (mat), Los Angeles; 3, Albuquerque; 4, Roswell, N.M.; 5, Carlsbad, N.M.; 6, Midland, Tex.; 8, McAllen, Tex.; 9, Austin; 10, Lufkin, Tex.

Indrani & Co.: Sept. 30, Wesleyan Univ., Middletown, Conn.; Oct. 2, Woman's College of U. of N.C., Greensboro, N.C.; 3, Queens College, Charlotte, N.C.; 5, Mary Washington College, Fredericksburg, Va.; 6, Richmond, Va.; 7, Chicago; 8, 9 (lecture-demon.) U. of Wisconsin, Madison; 10, Beloit Coll., Wis.

Shakespeare" program featured the Carters as Oberon & Titania in the woodland scene of "Midsummer Night's Dream."

Olga Maynard, ass't artistic dir., of the San Diego Ballet delivered a series of lectures to a contingent of Girl Scouts attending the city's annual Shakespearean Festival at the Old Globe Theatre.

Ballet Granada (see p. 53) split the bill with Marlene Dietrich in a program opening Aug. 21 at the Broadmoor Theatre, Colorado Springs, before its US concert debut in Jan.

Fund-raising drive of **Friends of Ballet Etudes,** Norwalk, Conn. includes a public showing of a ballet film and a Mad Hatter's Ball. **Mrs. Ronald King** is chairman of the drive. School and co. are directed by **Russell Fratto & Janet Lauret** . . . Flamenco dancer **Fernanda** who recently opened at NYC's Liborio Restaurant, dances in "Life of Manolete," film bio of the legendary torero due in early fall . . . The 1962 Cadillac show, "The Most Fabulous Year" choreographed by **Bruce King,** opened Aug. 7 in Detroit.

Bell Telephone Hour has scheduled **Margaret Mercier, Eric Hyrst & Veronique Landery of Les Grandes Ballets Canadians** to perform the pas de trois from "Swan Lake" on their Oct. 27 show. (NBC-TV: 9:30 pm EDT) . . . A Stravinsky program at the Masson Winery, S.F. July 23, featured **Welland Lathrop, Diane Robertson, & Dan Sullivan** in "L'Histoire du Soldat."

Nat'l Ballet of Canada star **David Adams** has been granted 1-year leave of absence by artistic dir. **Celia Franca** to appear with **London Festival Ballet** in England. The London co's offer includes the male lead in many of their prods., among them, "The Stone Flower."

Lois Smith, Adams' wife, remains with the co. and will be partnered by **Earl Kraul.**

Tony Charmoli is now heading his own production co., **"TC Enterprises."** 1st project is "Feather Top" adapted from Nathaniel Hawthorne book of that title, to be presented on ABC-TV Oct. 19 with producer Charmoli staging . . . **Neil Hess** will direct & choreograph the **Amarillo, Texas, Little Theatre** production of "Pajama Game" this Sept. This same opus leads off the **Omaha Playhouse** season Sept. 21. Choreographing the Nebraska co. is **Beth Gaynes,** pres. of **Omaha Dance Teachers' Assn.** . . . **Ellen Ray** concluded her season of dancing and choreographing at Ft. Worth's **Casa Manana** portraying Ellie in "Show Boat." . . . **Kelly Brown** won plaudits on his singing-dancing in summer tour of "On the Town."

WATCH IT, ELSA

In the July 26 NY Journal-American, **Elsa Maxwell,** writing from Monte Carlo about hopes of building up that spot as a ballet center, said: "When **Diaghilev** left Russia, he came first to Monte Carlo and opened his ballets here. He was the founder in St. Petersburg of the **Kirov Ballet,** which is touring Europe so successfully today." Better check your history, Elsa. This would be surprising news to Petipa or Ivanov. The ballet at the Maryinsky (now Kirov) Theatre in St. Petersburg existed long before Diaghilev came on the scene with his **Ballets Russes.** And while he eventually headquartered in Monte Carlo, he opened his ballets in Paris, beginning in 1909, and for a number of years thereafter.

REGIONAL BALLET-U.S.A.

"The Craft of Making Ballets," one-week summer conference organized by **Northeastern Regional Ballet Festival Assn.** at Union College, Schenectady, was a stimulating, and for some, revelatory experience. Conference had attendance of 75, including 9 directors from the NE Region, one from the Southeast, 39 dancers, and 26 observers. In addition to classes for the dancers, and twice-daily choreography labs, the dirs. listened to tapes of original musical compositions by Ford Foundation grantees, and had daily sessions in lighting, make-up, costuming, musical structure. Full report is scheduled for a forthcoming issue.

This year's regional festival adjudicators are **Alexander Ewing** for the Northeast and **Lillian Moore** for the Southeast.

Jacksonville, Fla., Arts Council plans 4th annual Arts Festival, Oct. 8-15. Dance participants include **Dr. Nancy Smith** (modern), **Shizue Hoskins** (Japanese), **Jacksonville Civic Ballet,** and **Ballet Guild of Jacksonville** . . . New dirs. for Ballet Guild are **Nolan Dingman** and **Merwyn White Rickard.** Former dir. **Betty Hyatt Linton** now be[comes] Honorary dir.

Texas Western Civic Ballet of El Paso [plans] Oct. 6-8 perfs. featuring 2 new works by **[Alice] Wilde.** The mayors of El Paso and Juarez [are] scheduling dates for Mexico.

Next perf. for **Ballet la Jeunesse** of No. Hollywood is Nov. 17 . . . Nov. 19 will mark **Louisville Civic Ballet's** 10th Anniversary. Co. will again be guest-directed by **Fernand Nault** of Ballet Theatre.

Colorado Concert Ballet of Denver plans Oct.-May season including a 1st annual Christmas concert, an appearance with the Golden Symph., and a joint exchange concert with **Colorado Springs Ballet** at Colorado College.

Phila. Ballet Guild has prepared a series called "Dance for Young People" for TV station WFIL. Scheduled for Sept. release is 1st program, "A Dancer Prepares," emphasizing parallel between academic and dance education . . . Station WAST of Schenectady plans 5 one-hour taped ballet shows. First, scheduled for Oct. 23, features **Tri-City Ballet** in "Dorothy in the Land of Oz."

New group, the **Wy-Mo** (Wyoming-Montana) **Regional Ballet, Inc.,** under **Frances Crossfield,** debuts this year. In addition to performing, the group plans to award annual scholarship to San Francisco Ballet School.

News of **Miami Ballet** dancers: **Ted Kiwitt** has been signed by Ballet Theatre. **Judy Reece** on scholarship at School of American Ballet. **Ann Phillips** spent the summer as actress-choreographer for Southern Shakespeare Repertory Co.

After a brief eclipse, the **Asheville, N.C., Ballet Guild** has been reorganized under **Alice Weaver** and **Marjorie Alexander.**

Summer gleanings: Olympia, Wash., Contemporary Arts Festival, Aug. 30, included ballet to electronic music staged by **Virginia Woods,** dir. of **Olympia Ballet Co.** . . . **Erie Civic Ballet** dir., **Statia Sublette,** performed in some of the opera ballets she staged for the Chautauqua, N.Y., Opera Assn. . . . New Orleans' Petit Théâtre du Vieux Carré production of "They Knew What They Wanted" (Aug. 4-12) contained dance interludes by **Gayle Parmelee** of the **Ballet de la Nouvelle Orleans** . . . The **Atlanta Concert Group** with **Robert and Virgina Barnett** of **Atlanta Civic Ballet** as guests, appeared Aug. 18 in Asheville, N.C.

SCHOOLS AROUND NEW YORK

First semester of classes for young students (age 9-16) at the **Martha Graham School** is Sept. 23-Jan. 27 . . . **Valerie Bettis** is teaching contemporary dance technique and choreography at the **Nenette Charisse Studio** . . . **Jeff Duncan** on fall faculty of **Int'l Dance School** in Carnegie Hall, to teach modern dance technique.

Classes in Modern Dance & Choreography were begun Aug. 15 at **Ballet Arts,** taught by **Paul[ine] Koner** . . . **Walter Sorell's** course, "Dance History," to be given at Columbia U. this term, features demonstrations and/or interviews by **Hal[im] El-Dabh, Diane Gaumer, Hava Kohav, Pau[line] Koner, Sophie Maslow, Doris Rudko & Ann[a] Sereine** . . . Enrollment for the new season of the

Bowery Street Playhouse School of Modern Dance & Drama directed by Alwin Nikolais & Betty Young in Sept. 9.

Lana Isaksen, 19-year-old pupil of Royal Danish Ballet School, studies this fall at the School of Amer. Ballet on a $1000 scholarship from the Scandinavian-Amer. Foundation . . . Betty Goodman was scheduled to teach a 2-day course in the Royal Academy of Dancing "Ballet in Education" syllabus at the Amer. Ballet Center, Aug. 29-30 . . . Olga Nerinova, graduate of the Kirov Ballet School and former soloist of Kiev Opera House has joined the faculty of the Int'l Dance School in Carnegie Hall . . . Registration begins Sept. 5 for the Town & Village School of Dance. Faculty includes Harry Woolever, Jazz; Bruce King, children's dance; and Dir. Blanche Felsher, ballet.

New School for Social Research offers 3 dance courses this semester: Parmenia Migel Ekstrom conducts "Ballet Past & Present," with appearances by Violette Verdy, Patricia Wilde, Michael Lland; "Contemporary Dance Workshop," taught by Midi Garth; and "Dance Appreciation Through Participation" conducted by Marva Spelman.

SCHOOLS AROUND THE COUNTRY

NYC teacher Nathalie Branitzka was again on the summer ballet faculty of Belvoir Terrace Camp, Lenox, Mass. . . . Also at Lenox, Ruth Walton conducts a late-summer course in Modern Jazz, Aug. 25-Sept. 6. Info: 233 W. 99th St., NYC; MO 2-9062 . . . Juilliard graduate Elizabeth Weil, who has been instructor for Jose Limon and a member of the Merry-Go-Rounders, joins the dance staff at U. of Michigan for the coming year. This summer she assisted Dr. Esther Pease for the Dance Practicum at Interlochen Nat'l Music Camp . . . Nat'l tour of state fairs, art centers and schools by Erika Thimey's Children's Dance Theatre of Washington, DC, opened Aug. 7 in Boston.

Jack Potteiger, long associated with Jack Stanley in NYC, has now joined the new Stanly school in Coral Gables, Fla. Work has already begun to form a permanent ballet co. as part of Stanly's Performing Arts Group there . . . Peter Clegg and wife, Judith Sinclair, former soloists with Britain's Royal Ballet, are now on the staff of the Grace Macdonald School in Vancouver, BC . . . Hanya Holm's 21st summer production at Colorado College, Colorado Springs, featured Vera Zorina, Janet Collins, Elizabeth Harris & Don Redlich.

Wind-up of the season at Perry-Mansfield School of Theatre & Dance at Steamboat Springs, Colo., was the Aug. 21-26 Annual Seminar of Dance. For the concentrated course of master classes for teachers and advanced students Bruce King joined faculty members for a demonstration of Children's Creative Dance . . . Perry-Mansfield has announced a scholarship in memory of ballet dir. and theatrical manager Richard Pleasant, who died in NYC in July. It is open to students of theatre, dance or stage production who live in Steamboat Springs or Hayden, Colo., where Mr. Pleasant spent his early years.

Music for the end-of-season production by pupils of Bobby Rivers' studio in Glen Ellyn, Ill., was by the DuPage Symphony — no less . . .

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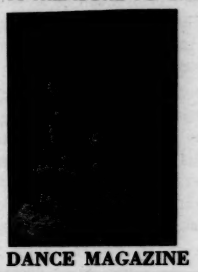

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George Tomal's ballet, "Cho-Cho-San," based on Puccini's "Madame Butterfly," will be performed on TV by students of **Denver Ballet Arts Center.** Tomal dances the lead opposite **Camille Crosby.** The group is also scheduled to dance "The Hood of Forgetfulness," a children's ballet by **Larry Boyette,** dir. of the school, at the Bonfils Civic Theatre in Nov.

Mary Day, dir. of the **Washington Ballet,** has returned to her school in the nation's capital after a visit to Russia. Exchange trip was arranged by State Dept. Cultural Leaders Program, which brought **Bolshoi School** dir. **Sophia Golovkina** to work with the Wash. co. this winter. Miss Day says her group is focusing on education, to provide a "firm foundation for a some-day — not now — professional co." **Kirov Ballet's** DC opening is a benefit for the Wash. Ballet.

Janet White Frazier initiated a summer Theatre Arts Program of Dance, with classes in tap, ballet and jazz for teen-agers in the Attleboro, Mass., area . . . "Dancin' Pantry," a large dance revue with a culinary motif, closed the season for students of **Laura H. Grant** of Grand Marais, Minn. . . . Summer teaching stops for Pasadena teacher **Evelyn Le Mone** included Dallas workshop conducted by **Buster Cooper.**

Louis Browne, major examiner of **Royal Academy of Dancing** in London, taught Aug. 14-16 course in Elem. and Inter. work from RAD Major Syllabus at the YMCA in Wash., DC. Local organizer was Princeton, NJ, RAD teacher, **Joyce Sichel.**

CHICAGO NEWS

Michele Nichols, discovered in H'wood, will be the siren in "Kicks & Co.," the Oscar Brown musical readying for a pre-B'way run in the McCormick Place Theatre starting Oct. 7. Miss Nichols is the enormously talented **Grace Nichols,** an important part of Jimmy Payne's Calypso show at the Blue Angel a couple of years ago. . . **Micheline Bardin,** retired ballerina of the **Paris Opera Ballet,** does a terrific 1-woman song and dance act in the Downstage Room at the Happy Medium. Looking younger and more beautiful than she did in ballet, she is vivacious and chic in a repertoire of French and English songs. She finishes with a smart Can-Can.

Alta Shepard presented 2 ethnic programs on Ravinia's Sat. morning Youth Series . . . **Don Redlich** taught a 2-week course Aug. 14-25 for the N. Shore Dance Workshop in Highland Park. . . . **Patricia Klekovic & Kenneth Johnson,** leading dancers of the **Chicago Opera Ballet,** were featured in "Flower Drum Song" at the Kansas City Starlight Opera . . . **Yvonne Brown** was choreographer and principal dancer in "Song of Norway" in Hinsdale.

Nicki & Noel played a return engagement in the Empire Room. Singer **Andy Williams,** starring in the same spot does a few light steps which he describes as "$1,200 worth of choreography" . . . **Larry Stevens** choreographs "Leave It To Jane" for a Loop presentation.

300th anniversary of France's **Academie de la Danse** was marked by a demonstration of the ballet technique developed from the French school and stage. Program, given in the Special Events theatre at McCormick Place during Int'l Trade Fair, featured **Ellen Gimpel Vicki Linden, Jean Fillar, Monica Carter, Alexis Hoff & John Landovsky. Micheline Bardin** was guest of honor.

A sneak prevue of the film "West Side Story" in the State Lake Theatre brought an enthusiastic response. A surprising reaction was the upsurge of applause when **Jerome Robbins'** name appeared.

ANN BARZEL

HOLLYWOOD AND LAS VEGAS

Hal Belfer, head of 20th Cent.-Fox Dance Dept. and choreographer in charge of developing new talent, is staging musical sequences for 2 films, "Tender is the Night" & "Commancheros." **Luisa Triana** supported by **Larry Alderette, Victorio Korjhan, Tony Rosa, Luis Rivera, Blanca Aguilar, Rosario Del Rio & Anna Golinda,** is on location in Utah for "Commancheros." Miss Triana gave a successful concert in Redlands before her departure, Belfer also choreographs Fabian's new film, "Summer World," and in late Aug. goes to Dallas to seek locations for "State Fair" with dir. José Ferrer.

Bob Turk has replaced **Aaron Girard** on the popular TV show, "The Polka Parade." **Gene Marinaccio** has replaced **Jack Claus** who is moving to Hawaii. Other "paraders" are **Boby Banas, Judy Chapman & Patti Tribble.** Choreographer Turk assisted **Tom Mahoney** on "Babes in Toyland." . . . **Claire Gunderman** brought in rave notices with her choreography on the new intimate revue, "Parade," that features **Tucker Smith, Carole Cook, Lee Goodman, Michele Lee & Don Chastain** at the H'wood Center Theatre . . . **John Marsh & Tony Charmoli** will produce an NBC-TV spec., "Feathertop," starring **Jane Powell** & Hugh O'Brian. **Dick Beard** assists Tony on choreography. . . . Choreographer **Danny Daniels** will be assisted by **Beverly Simms** on the forthcoming Danny Kaye TV special . . . **Pearl Lang** was artist-in-residence at UCLA for the summer session.

José Greco with dancers **Lola de Ronda, José Molina, Maria del Rosio, Juan-Mari, Astigarraga, Teresa Montes, Carmen Mora, Luis Fabiola, Curro Rodriguez, Lupe del Rio, & Paco Fernandez** have been appearing to capacity crowds in H'wood's Greek Theatre . . . **Fred Curt,** who just completed "The Music Man," is convalescing at his home after surgery . . **Tom Hansen** returns to NYC to choreograph "The Victor Borge Anniversary TV Spec" with assistant **Leona Irwin, Claire Gunderman, & Currie Pederson.** Hansen just completed a series of commercials with dancers **Phylis Sues, Leona Irwin, Gretchen Hauser, Marie Roe, & Erik Cooper;** and will choreograph "The Harold Arlen TV Spec" at NBC in Sept. . . . **Jack Bunch** is currently seeking talent and staging musical nos. for The March of Dimes TV special to be filmed this summer for Jan. viewing. **Jim Huntley, Alex Plasschaert** & Bunch just completed a candy commercial.

Tom Panko, assistant to **Onna White** on "The Music Man," will choreograph **Dorothy Provine's** musical nos. on the Warner's TV series, "The Roaring 20's," and "Guys & Dolls" for the LA Civic Light Opera Assn. . . Dance **Jim Huntley,** who just completed "Babes in Toyland" at Walt Disney's, directed and choreographed "Can Can" for the Whittier Civic Light Opera Assn. with [illegible] cast headed by **Darlene Grant, Ellyn Plasschaert, Carl Griggs, Bill Miles, Bill Baker, Alex Plasschaert, Henry Amargo, Johnny Carrillo, Pat Claus, Ellen Herlihy, Sharon Mynear, Diana Stuart, Bob Upton, Des Voigt, Jackie Weigand & Patsy Sanchez** . . . **Carey Leverette & Salli Sorvo,** owners of the **Dance Arts Studio** in Granada Hills, presented their students in "A Ballet Festival of 1961." **Connie Crosby, Ellen Sue Novak, Stephanya Curtis, Bonny Lockin, & Linda Pace** were featured.

Maggie Banks will choreograph a Rock 'n' Roll sequence for "The Children's Hour" at Goldwyn Studios . . . **Josephine Earle,** assisted by **Tommy Ladd,** choreographed a Waltz and a Varsovienne for Frank Sinatra's Essex Prod. of "Soldiers Three" at Sam Goldwyn Studios with dancers **Carla Maud, Darlene Hendricks, Emily La Rue, Priscilla Valles, Arlynn Greer, Carroll Lynn, Donna Hayes, Ann Cameron, Anne Cornwall, Beverly Ravell, Donna Anderson, Italia Denulila, Eva Novak, Anne Beaber, Pepper Curtis, Dorothy Abbott, Nancy Neuman, Madge Blake, Estelle Ettere, Fritz Hess, Joe Pine, Bobby Banas, Harvey Karels, Jimmy Huran, Allan Cooke, Jeffrey Sayre, Johnny Roach, Tony Regan, Leon Alton, Reed Harris, Bernie Sell, Wayne Palmer, Rudy Royce, Con Covert & Edgar Johnson.**

Larry Billman is choreographing the Santa Monica Theatre Guild's prod. of "Oh, Kay" with **Nancy Allan, Tom Ater, Donna Bartos, Janice Bartusick, Danny Fix, David Holiday, William Lithgow, Toni Moss, Judy Murphy, Sandi Schur, Gene Sleighton, Abney Stevenson, Lex Szarvis, Clyde Venture, & Edward Villoria.**

Nick Castle, assisted by **Maurice Kelly,** will choreograph the musical nos. in Jerry Lewis' film, "The Errand Boy." **Jim Huntley & Maurice Durrett** have been signed for a big acrobatic no. . . . **Hermes Pan,** assisted by **Gino Malerba,** will be in Rome for 6 months working on musical nos. for the Fox film, "Cleopatra." . . . **Jack Baker** & wife, **Sheila Myers** are in London choreographing the musical nos. for the Bing Crosby-Bob Hope film, "The Road to Hong Kong." . . . **Alex Plasschaert** has arrived in London to stage Sammy Davis' new cabaret act . . . **Miriam Nelson** is choreographing TV commercials at Revue Studios . . . Ex-dancer **Hamil Petroff,** who has been choreographing ice shows and night club revues, will produce and direct a **Lili St. Cyr** film.

Patricia Denise dances-in for **Barrie Chase** on "The George Raft Story" choreographed by **Alex Romero,** assisted by **Alex Ruiz. Gerry Glenn** is dancing-in for Ray Danton. **Larri Thomas, Carole Bryan Patti Tribble, Joyce Horn and Rita Di Mico** will be seen in the night club nos. . . . **Dann Glenn** is staging the musical nos. for the new H'wood revue, "Touché" . . . **Bobby Banas** has choreographed a dance sequence for the Dr. Kildare TV series at MGM, with dancers, **Roy Palmer, Jack Claus, Tony Weber, Howard Henderson, Joyce Horn, Rita Di Mico, Henry Berg, Patti Tribble & Patsy Bangs . . . Sonny Howe & Joy Healey** have put a line of dancers in Ben Blue's night club in Santa Monica . . . Formation of Choreo Enterprises Inc. has been announced by Jackie Mills, exec. vp. of the new organization. **Fred Astaire**

(Continued on page 75)

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on the cover

No company has played so large a part in the development of American ballet tradition as Leningrad's Maryinsky, now called the Kirov Ballet. The Co. opens Sept. 11 at the Metropolitan Opera House and proceeds on a coast-to-coast tour, S. Hurok, impresario. (See pages 40-47.) The cover photo of 2 of its leading dancers was taken during the recent Paris season. PHOTO BY SERGE LIDO.

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LOOKING AT TELEVISION

WITH ANN BARZEL

Television dance in the past month was a couple affair. Augie and Margo were on the July 30 Sullivan show and Sandra Lee and Buzz Miller were on the same show the next week. Midge and Bill Haggett were regulars on the Glenn Miller show. Bill Skipper and Jean Mann were on American Musical Theatre Aug. 5. Lawrence Welk aired collegiate dance champs Bobby Burgess and Barbara Boylan on Aug. 5, and teenagers Kay Bee and Bob Peterson on July 29. Reruns included John Gilpin and Marilyn Burr on a Sullivan show. There was even a choreographic team, Marc Breaux and Deedee Wood, on the Aug. 8 Jimmy Durante special.

The Haggetts, appearing Mondays on the Glenn Miller program, are an engaging pair. They are very peppy and incline towards a story-line in their numbers. I presume they make their own dances. The weekly grind has brought them to repetitiousness on occasion. The "St. Louis Blues" they did on August 7 was not their best. They raced around the set quite happily (this is blues?). Running was the principal step.

An especially good couple dance was the number danced on the August 6 Sullivan show by Sondra Lee and Buzz Miller. It was joyous jazz done in jeans and sweaters. Choreographer John Butler uses interesting dance material that makes both a good dance and calls attention to the ability of the performers. The number was reinforced by four couples dancing on platforms behind the featured pair.

Butler has been doing fine work in ensembles surrounding singers, even in dances for singers. That was a mighty clever "Old Soft Shoe" he made for the McGuire Sisters and Kane Triplets on July 16.

One night, as the credits for the Spike Jones show whizzed by, I noticed the name Jack Regas. Any dances he made must have whizzed by even faster, for I have seen nothing resembling a dance number on that show. I'm not counting the comedy skit kidding the different types of dancing partners one puts up with at a summer resort.

The International Hour of July 23 again aired a television program made in Japan

United Press Int'l

for Japanese viewing. The subject was Folk Songs and Dances. Many of the dances seemed not so much traditional dances with known steps and figures, as literal dramatizations of the words of folk songs in the style of Japanese traditional dance. A group of country girls, herring fishers and a song and dance of the seashore were in this category. An annual dance festival filmed at Nikko showed milling crowds, everyone improvising for himself. A similar activity was a village "crazy dance." "You're crazy if you dance and you're crazy if you don't," explained the narrator. It was all individual improvisation, every man for himself. A fascinating item was a New Year's dance to chase out evil, performed in front of a cottage identified as that of Mme. Butterfly.

On July 24 Ann Sothern was involved with a troupe of Flamenco dancers managed by Cesar Romero. She started out by trying to stop them (they did their zapateado in the apartment above hers) and ended by getting them booked. There was a small group of lively young people, but the only names given were those of Genaro Gomez and Pepita Funez.

P.M. East-P.M. West promised an exposition on ballet on August 3. So I hurried from a fine live show I was seeing and plunked myself in front of a television set. But that was the night Minnow spoke on TV censorship and the program carried the entire speech. It must have been hours later that Mike Wallace introduced some jazz outfit, and that was about the time I conked out. At 1:30 a.m. I was alerted that Terence O'Flaherty was bringing on something about ballet from San Francisco. Through a sleepy haze I watched a group practice on a rooftop. Then they did a ballet in which trees-to-dart-behind figured. The talk about all the hard work it takes to be a dancer was the same old stuff. Maybe it was all a dream.

IN THE NEWS

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EXCHANGE: Spanish dancer Luisillo, touring South Africa with his co., shows some Johannesburg miners how he might interpret their tribal dances.

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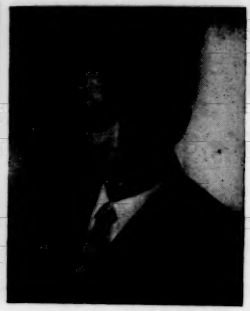

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MUSIC AND DANCE

BY ROSALYN KROKOVER

Reporting from Barcelona

Spain is one of the few countries left in the world that pays little attention to ballet. It is true that visiting companies receive an all-out welcome. But so far Spain has shown little evidence of an urge to create its own ballet companies. Nor do the natives show a great desire to study. Ballet schools are not numerous. All the same, Spain is one of the great dancing nations in its own inimitable way.

Every province has its own native dances. Children learn the dances as they learn to walk, for everyone takes part in the many local festivals. As the youngsters grow up, they go on to study in a professional school, if they show talent. With luck and ability, they generally end up professionals. The two most popular and respected dance companies in Spain today would seem to be the Pilar Lopez and Antonio groups. Antonio is pretty much and idol here.

But, professional or not, everybody dances. One of the most enchanting of customs occurs in Barcelona, and it gives an idea of what dance means to the Spaniard.

Every Saturday night in the Town Hall Square, or on a Wednesday evening in front of the cathedral, an orchestra of some eleven Catalan musicians appears. They sit down, get their parts in order as people are milling about. The music starts, people begin to form concentric circles, with their hands clasped and arms held high. All personal paraphernalia (pocketbooks, packages, etc.) is placed in a pile in the center of the circle. Participants range in age from teenagers to grandparents.

The Catalan dances, called *sardanas*, are divided in two parts. Though the themes are rhythmically and melodically similar, the first section is played quietly and the second is played at a brisk tempo. The steps follow the same characteristics, moving in one direction and always facing the circle.

Most fascinating is the *sardana* music. It has a strange quality unlike anything our present day instruments can produce. The instruments are of the nineteenth century and generally not in practical use

today. There are four reed instruments, two resembling the present day oboe in size and two oversized; in the horn section there are two horns, one trombone and two French-looking horns, all in miniature. At one side sits a man playing what looks like a sawed-off flute (flubiol) and on his left arm is hooked a tiny drum (tamboril) which he beats when he isn't blowing. On the other side is what looks like a bull fiddle, but with three strings.

The musicians play with their heart and soul, and for the love of it. Probably they are not even professionals. Their earnings seem to be dependent upon the generosity of the dancers and onlookers. Several people run around with cloth bags and small white flowers, which are pinned on one's clothing as a coin is dropped in the bag. These proceeds are for the musicians. If you are anywhere around and not wearing a flower, you might be gently reminded of the omission.

The session lasts about an hour. Individuals shake hands with their partners, thanking them for the pleasure of their company. Everyone picks up his belongings and continues about his business. It is all very gracious and informal.

Sardana music on records is rather scarce, but London has a complete 12-inch disc of it, Music of Spain—Sardanas (54-12), and Folkways has one on its Escudero record Folk Music of Spain (FE 4411).

•

A facet of Spanish theatre art that has never been seen in the United States is the *zarzuela*. This is a form of operetta very much in the spirit of Gilbert and Sullivan. In an opening program of a season in Madrid, which featured excerpts from various favorities, it was immediately apparent what an important part dance plays in the productions.

The choreography was so well integrated that one got the impression that the company was made up of singer-dancers and dancer-singers. The dances were not only a part of the whole, but the singers, especially the females, handled their shawls and fans with such graceful elegance that one was not aware that the ballet had left the stage. This is a wonderful form of entertainment—music, voice, dance and comedy all rolled into one. And when performed by an outstanding company it can be enjoyed even by those who do not understand the language.

It would be nice to have a top-notch company in New York for a visit. Until then one can but recommend the *zarzuela* recordings issued by London and Montilla some years ago. *END*

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DANCE GUIDE TO MUSICALS

ON BROADWAY:

BYE BYE BIRDIE. Choreographer-director, Gower Champion. Stars Gretchen Wyler, Gene Rayburn. Teenage-emphasis choreography, over which some critics raved, is sometimes witty, sometimes hackneyed. Shubert Theatre.

CAMELOT: Choreographer, Hanya Holm. Stars Richard Burton, Julie Andrews. Not Miss Holm's best B'way effort, but she has livened the proceedings well. Excellent dancers, beautifully costumed, in archaic dance forms made modern. Majestic Theatre.

CARNIVAL! Choreographer-director, Gower Champion. Stars Anna Maria Alberghetti, features James Mitchell, Pierre Olaf, and puppets. Gower Champion, using a superb co. of dancers and all sorts of typical carnival performers, has made a magical entertainment that unfortunately has a weak score and less than first-class star. Technical dance is brilliantly synthesized with everyday movement. Imperial Theatre.

DO RE MI. Choreographers, Marc Breaux and Deedee Wood. Stars Phil Silvers, Nancy Walker. Principal dancer, Chad Block. An auspicious debut for Breaux-Wood, who provide the freshest choreography of the season in dances about the jukebox world. St. James Theatre.

FIORELLO! Choreographer, Peter Gennaro. Stars Tom Bosley, Howard da Silva, Patricia Hardy. This prize-winning musical moves like a blithe dream, and Gennaro's dances make it the fresh delight it is. A co. of dance soloists. Broadway Theatre.

IRMA LA DOUCE. Choreographer, Onna White. Stars Elizabeth Seal, Denis Quilley, Clive Revill. Elizabeth Seal is a new and brilliant dancing-singing-acting star surrounded by extraordinary male dancers, furnished with atmospheric (jazzy-Frenchy) choreography. Plymouth Theatre.

MY FAIR LADY. Choreographer, Hanya Holm. Stars Michael Allinson, Margot Moser. Long-run hit using a big dance vocabulary, all part of a delicious (though not spectacular) whole. Mark Hellinger Theatre.

THE SOUND OF MUSIC. Choreographer, Joe Layton. Stars Mary Martin, Theodore Bikel. This show demanded marshmallow, and Mr. Layton gave it just that, plus brief interludes of happy atmosphere. Lunt-Fontanne Theatre.

THE UNSINKABLE MOLLY BROWN. Choreographer Peter Gennaro. Stars Tammy Grimes, Harvey Presnell. Star Tammy Grimes joins a large co. of wonderful dancers in sprightly numbers of Western frontier days, and one from Paris. Winter Garden Theatre.

OFF BROADWAY:

THE FANTASTICKS. No choreographer is listed, but someone with a sure sense of movement and dance has had a gifted hand in the proceedings. The show, conceived basically in commedia dell'arte terms, dances all the time. Sullivan St. Playhouse.

THE KING OF THE DARK CHAMBER. Choreography by Bhaskar, movement stylization by Leticia Jay. Stars Surya Kumari, Madhur Jaffrey. Colorful, interesting production with talented Bhaskar acting and dancing in Tagore play. Jan Hus Auditorium.

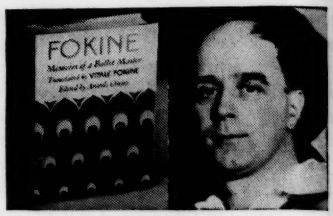
LEAVE IT TO JANE. Choreographer, Mary Jane Doerr. Stars Dorothy Greener, Kathleen Murray. A nimble, clever recreation of a 1917 college atmosphere. Sheridan Square Playhouse.

LITTLE MARY SUNSHINE. Staged and chor. by Ray Harrison. Stars Marian Mercer. This spoof of old-fashioned operettas is a hit. Threaded with dance patterns that make funny, satiric points. Players Theatre.

•

RADIO CITY MUSIC HALL: "Ode to Music" stage show, incl. Corps de Ballet, choreog. by Margaret Sande, and Rockettes, choreog. by Russell Markert. On the screen: "Come September."

Michel Fokine's own account of his life and work in the ballet



FOKINE

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Translated and Supplemented by VITALE FOKINE
Edited and annotated by ANATOLE CHUJOY

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FROM THE WOODS AND BEACHES

Long Island sculptress has Sept. 5-16 exhibit of dance subjects

BY DORIS HERING

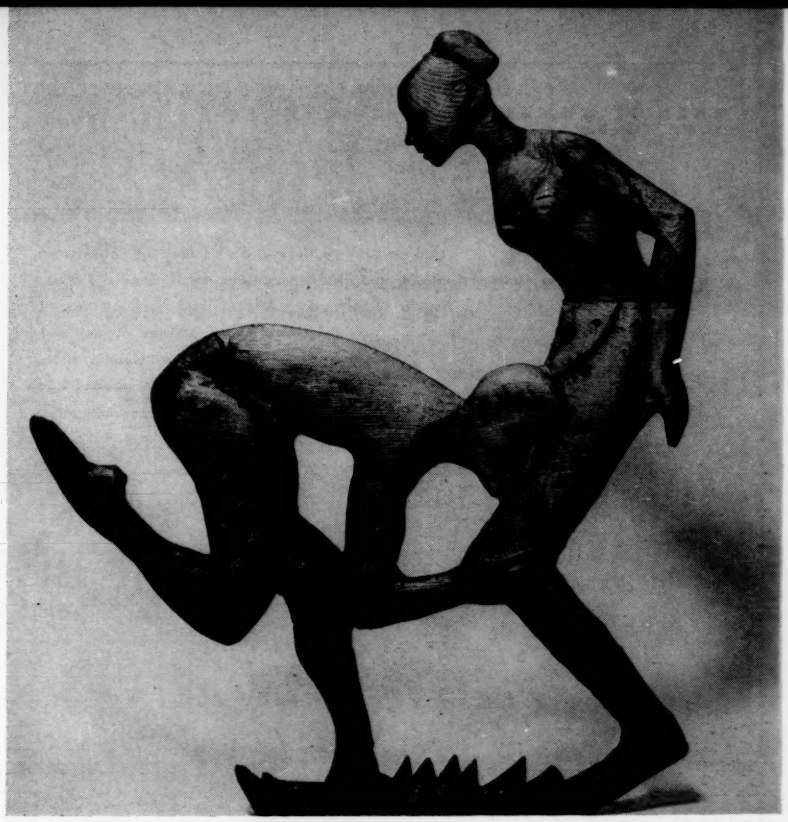
Who knows where a work of art comes from, what are the mysterious fragments meeting side by side to form the whole? On this page is one of the pieces of sculpture entirely devoted to dance on exhibit this month at New York's Lynn Kottler Galleries. The warmth and intimacy of these sculptures come from several sources, several elements in the experience of thirty-five-year old sculptress Stella Diana Jacobi.

In them are the woods and beaches of Cold Spring Harbor, Long Island, where Miss Jacobi lives. In them are the words of sculptor William Zorach. In them are the energy and beauty of the dancers. All three elements — the medium, the motivation, and the subject matter — are uniquely in harmony.

Miss Jacobi, a massive woman with a clear-hewn profile, guileless blue eyes, wispy hair, and slow, Germanic speech, finds the materials for her sculpture by wandering. She sets out along the shore or in the woods, accompanied by her sheep dogs. There was a time that she used the dogs to help drag home her ligneous quarry. But neighbors complained about cruelty to animals. Now the dogs go along for company. Miss Jacobi drags home the logs. The cuts and scratches on her powerful legs, bare even in winter, testify to the effort.

And so her sculpture begins with the human element — the warmth-giving element. But whence the preoccupation with dance?

About fifteen years ago, when Miss Jacobi was studying with William Zorach at New York's Art Students League, he advised the class to sketch the prize fighters at Stillman's Gym and to attend all the modern dance performances they could. For Stella Jacobi this meant frequenting the old Humphrey-Weidman Studio Theatre, which was near her home. And it began a passion for dance — one that finds her assiduous in attendance at ballet and modern dance, always with sketchbook open. The forthcoming exhibit includes studies of José Limón, Martha Graham, Robert Joffrey, Gerald Arpino, Paul Taylor, Matt Mattox, James Truitte, and dancers of the New York City Ballet and American Ballet Theatre.



Dance Magazine's Nov. 1959 cover photo inspired this sculpture-in-wood by Stella Jacobi. Models are Glen Tetley and Carmen de Lavallade in John Butler's "Carmina Burana." Miss Jacobi's current exhibit at New York's Lynn Kottler Galleries also includes a life-size figure of Carmen de Lavallade.

Miss Jacobi feels that sculpture and dance have much in common. They make a similar use of spatial harmony and have a similar boldness. She feels, too, that sculpture serves the dance in a special way, by making permanent what is for the dancer only a fleeting moment. In reverse, it is the dance that gives the sculptor that fleeting moment for inspiration.

Miss Jacobi's disciplined approach to her art (she works about sixteen hours a day on several pieces simultaneously) comes from a lifetime of serving art and from a propitious family environment. She began to draw at the age of three and to model at six. This was in Berlin, where her parents had a celebrated art school.

Refugees from Nazism, the family came to this country in 1934. After the usual progressive education, which included the Dalton School in New York, Miss Jacobi studied at the Boston Museum of Fine Arts for a year and from there went to Mexico in 1943 for two years of silversmithing with Manuel Lopez.

Back to New York for two years under William Zorach; then Paris and Oslo. In Norway it was the speed skaters in the sports arena who again stimulated her awareness of movement.

After a bicycle trip through Scandinavia and Germany, Miss Jacobi returned to this country and took up residence in a studio on the property of her parents at Cold Spring Harbor. And she began, more and more frequently, to take the commuter train to New York to seek inspiration in the dance.

In some ways, she feels that her approach to a new piece of sculpture is like that of Hanya Holm in dance. She evolves a concept of the total shape and then fills in the details. Miss Jacobi also feels that the patient craftsmanship of the dancer — the constant practice and perfection of physical form — is akin to her own attitude about sculpture. She does not believe in the "do-it-yourself" school of art, but adheres to the unremitting pursuit of technical command.

And she considers her choice of dance subject matter as an act of love. Like the Juggler of Our Lady, she is using her craft to pay tribute. *END*

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QUESTIONS

ABOUT DANCE FOR CHILDREN

ANSWERS

BY VIRGINIA TANNER

A RARE OPPORTUNITY

Do you wonder if, why, when, how, or even what? Is the question related to the teaching of creative dance to young children? Then here is your opportunity.

A member of the faculty of the University of Utah, Virginia Tanner has also done extensive guest instructing around the country. As a teacher of children, and of teachers, she is a leading force in a field that is too often ill-defined, sometimes dangerously nebulous.

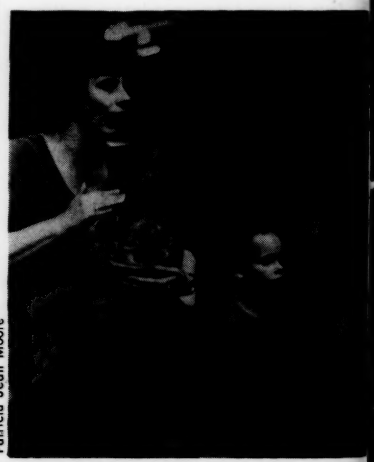
For readers of Dance Magazine, whether laymen or professional, Miss Tanner will answer specific questions of general interest. Write to Virginia Tanner, c/o Dance Magazine, 231 W. 58 St., NYC 19.

Q. (from a teacher): *What are the attributes of a good teacher of dance for children?*

A. The answer to this question is as deep and wide as humanity, and no matter what I say I am sure to leave much unsaid.

The teacher of children — no matter what the subject — has a great challenge. If the subject is dance, she has special demands made on her, both personal and professional. If I string off a list of some of the attributes I feel are necessary, please don't take them lightly. Each of the qualities is essential.

A fine teacher must, first of all, have a deep, sensitive love for the children she teaches. She must be healthy, flexible, pa-



Patricia Jean Moore

Miss Tanner, teaching at Conn. College this summer; and 7-year-old Wendy Woodruff, of the Children's Dance Th

tient, full of fun, receptive to children's ideas, and rich enough in imagination to be able to guide and develop the children's capacity for communication, both as dancers and as human beings.

The teacher must constantly be on the search for new ways to accomplish the same basic ends, to keep a class renewed with fresh energy. This means a persistent search through children's literature of poetry, songs, games, and, even more, to the infinity of everyday things and sensations that provide a wealth of ideas for the creative mind. She must have a capacity for reaching out to children of different age levels, and the ability to give form to her class through a highly developed sense of organization. Did I say that she must be energetic, warm, and be able to relieve tense situations with gentleness and her own limitless capacity for improvisation?

Yes, all of these things. But they must be combined with a clear and solid knowledge of her specific subject. And that includes sound technical dance training for herself, a real knowlegde of the body, its power and potential and how it is affected by different techniques, at different age levels. And yet she must know that technique is only a tool, not an end goal, and that even though much is done in isolation, there should always be a total body awareness.

And last, but not at all least, the teacher of dance must have a good musical background that permits her to feel and carry the pulse. She must know note values, phrases, changes of tempi, be aware of dynamics and qualities of music, be able to use percussion instruments. She must be able to inspire the pianist to be an integral part of the class. And although she must be able to talk clearly and sometimes almost constantly to the children in her efforts to guide them, she must also be able to stop and let the pianist, through the medium of the music, "talk" to the children so that they may learn to listen carefully to music and relate to it. It is essential that the teacher be acquainted with a large repertory of songs and short pieces of music by many composers.

And as if all this were not enough, she must have courage — the courage to seek and be renewed with study, inquiry, and investigation.

Such a listing may seem rather formidable. No one can be expected to acquire all these qualities at once — it is the work of many years — of a lifetime. But the process can provide great gratification and personal enrichment. Of prime importance is the desire to teach. *END*

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THE OTHER SIDE OF THE GATE

What is it like to study at Jacob's Pillow, America's summer "University of the Dance"?

BY DORIS HERING

The afternoon was a hot one . . . especially so for the Berkshires. It was the kind of heat that usually wears its own stillness. But around Building Number Nine, sound met with sound.

Upstairs, sewing machines nibbled their way through fifty costumes for the final student production. Downstairs, castanets, sixty of them, beat out a Sevillanas. And beyond the gate separating the Jacob's Pillow school grounds from the theatre came the accelerating pulse of the "Black Swan Pas de Deux" in rehearsal. The only stillness on that summer afternoon was in the nurse's quarters, where two youngsters slept in a nimbus of linament.

An electric bell cut through both studios. Suddenly dancers in a seeming horde (this season, the Pillow had 150 students, of whom 98 were in residence) emerged, mopping their faces. Some made for the coke machines. Others foraged through the mail cubbyholes.

A few, the ones enrolled for six weeks of college credit, trailed down the gravel paths to their bungalows to get in some homework. Others lined up in the large studio for a rehearsal with choreographer-in-residence Nel Roos. They were the nine-week students selected to participate in the end-of-season program of new works staged especially for them.

The rehearsal atmosphere was relaxed. But no frivolity. Miss Roos, a tall, slender woman with thoughtful eyes and a gentle voice tinged with the accent of her native Holland, was blocking in group sections now and then demonstrating or counting aloud with pianist Jess Meeker, whose original score was only a few measures more finished than the choreography.

The hour passed too quickly. There was more to be done. So the dancers promised to come the following morning at seven.

Again the inevitable bell. Laughter and chatter in the dressing rooms . . . a member of the Myra Kinch Company scooting across the clearing and into the theatre

Susan Schiff

Jacob's Pillow students take a "breather" between classes. Building is "Number Nine," which houses principal studio, school office, sewing loft, post office, and inevitable "coke" machine.

with costumes for that evening's program . . . lengthening shadows on the lawn . . . silence. It was time to dress for dinner.

A bell — this time a clangorous old iron one. The students filed into the stone dining room. And the bartering began— "Will you trade me your cucumber salad for my jello?" — "I'll give you my fruit in exchange for your cake."

A second bell — and the faculty assembled around their shining circular table. The talk was animated. The eating quick. There was a performance that night.

Scholarship students cleared away the faculty dishes and wiped the table. Those on full scholarship are required to give about twenty-five hours of service per week. They clear up after meals, keep the grounds clean, tend the beautifully designed flower beds, sweep the theatre, usher and sell souvenir programs, clean the dressing rooms, assist with ticket sales and publicity.

After dinner, the students sat about on lawns and steps, quietly talking. Farther up the hill, automobiles began to fill the parking area. A different world was coming alive — the world of theatre-goers and performers. This, too, would be part of the school day for the Jacob's Pillow students. It is a day with creative fulfillment at every threshold.

But it has its problems. One of them came into evidence the night before at the dress rehearsal, which the students are also required to attend. The rehearsal had been a tedious one, ending about midnight. Some of the younger students had fallen asleep before it was over.

The fatigue points to a flaw in a summer educational project with the scope of Jacob's Pillow. The age range of the students is between thirteen and forty-four. The motivations of the students differ just as widely. Some wish to be professional dancers. Some wish to teach. Others wish merely to attend a summer camp with emphasis upon dance.

It is difficult, if not impossible, to set a disciplinary and supervisory routine to suit all of these needs. Some of the younger students flounder.

But for the student sufficiently self-disciplined to rest when not required to be in class — and mature enough to function without the close supervision one finds in the average summer camp (where there is a counselor for every bungalow), the Pillow is an incredibly rich experience.

As one boy put it, "Just look at what I'm getting here. Up to now I have had only ballet. Here I'm learning three kinds of ethnic dance; I'm getting my first taste of modern dance; I'm working on my own composition; I'm in Miss Roos's works; I see a different group of professionals rehearse and perform each week. What's more, I'm getting plenty of fresh air, and I have Maria Tallchief's autograph."

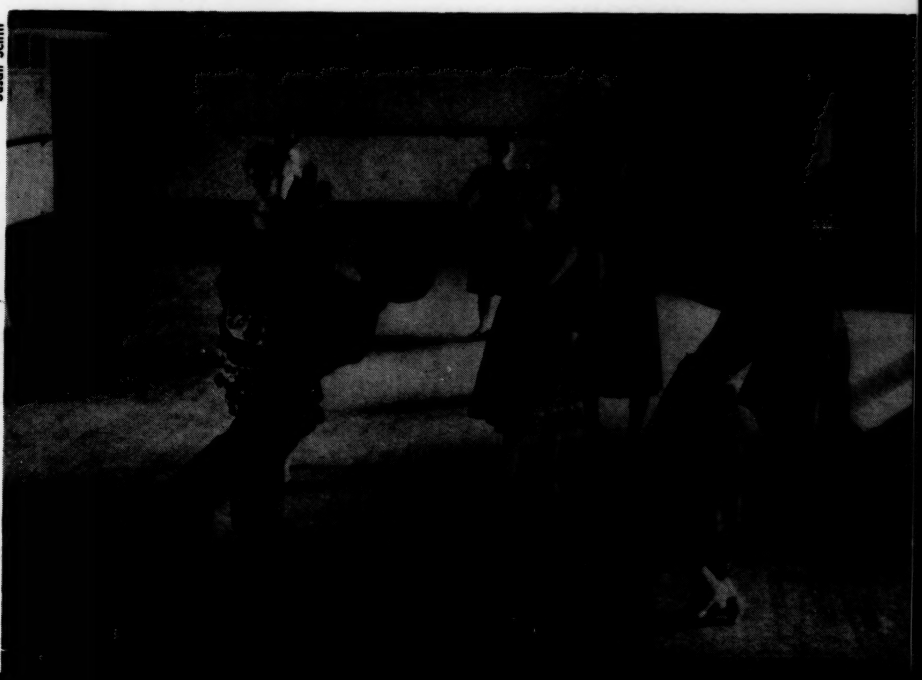
The level of teaching at the Pillow is uniformly high. True, it is characterized by a certain separateness. The faculty members, some of whom are also performers, simply do not have the time to incorporate their various approaches and techniques into related units.

Some measure of integration does, of course, come from the Sunday night lectures delivered by experts in various fields of dance. And a broad perspective is offered in the talks of Pillow founder-director Ted Shawn — especially his weekly speech before the dress rehearsal.

In other words, for the emotionally mature adolescent and for the professional-minded, life at Jacob's Pillow is a stirring and far-reaching adventure. As for the others, well, homesickness *can* be outgrown.

END

"If you round your back, you've lost Spain," says Matteo, as he demonstrates one of three ethnic styles taught at the Pillow. For many of the students, it is their first taste of non-balletic dance.



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MRINALINI SARABHAI

Introducing a bharata natyam dancer

BY JOHN DOUGHERTY

Mrinalini Sarabhai is beautiful, intelligent and gracious. Born into one of India's wealthiest families, and married to a gentleman of great wealth, she could be living a life of great ease, served and tended by the 100 servants of her estate. But her simplicity and devotion grow from her wealth as an artist.

She is one of India's celebrated *bharata natyam* (classical) dancers (we have seen the kinesthetically dazzling Shanta Rao; the beauteous Indrani returns again next month for a U.S. tour; and there is talk that Balasaraswati, dean of India's *bharata natyam* dancers, will be in the U.S. in 1962). Mrinalini Sarabhai, who also directs Darpana, an academy of dance, drama and music at Ahmedabad, has become one of India's most potent ambassadors of culture. With the Darpana Dance Company (formed in 1948) she toured Europe in 1949. Since then she has worked her spell on South America, Mexico, Egypt, Lebanon, South East Asia, and Japan.

Latest venture of Darpana was a 1959-60 tour of the USSR. "We danced in Albania, Roumania, Poland, Hungary, Yugoslavia and Russia itself," says Mrinalini with her luminous half smile. "In Moscow, Leningrad — everywhere — the audiences were so warm, but the weather so cold."

Miss Sarabhai, who studied in the U.S. years ago, returned recently principally to accompany her husband. Mr. V. Sarabhai is a celebrity in his own right, being a cosmic ray physicist at Gujaret University near Bombay. He had matters to discuss with his peers at MIT. In New York, Miss Sarabhai danced at a reception at the Indian Embassy. Before that she made two informal appearances in Hollywood.

Two weeks before her departure from India, in what must have been a busman's holiday mood, Miss Sarabhai wrote the Institute of Asian Studies in San Francisco. The letter, with its inquiry about the possibility of public performance there, was forwarded to Karoun Tootikian, Oriental teacher at the Ruth St. Denis Studio in Hollywood.

The name of Mrinalini Sarabhai was unknown to 99 percent of the persons who received the debut announcement, but even standing room to the June 16 and 17 performances at the Ruth St. Denis Theatre Intime had been sold days in advance.

The opening night audience, perhaps 50 percent Indian, included Aram Saaid, Egyptian lecturer on extrasensory perception. Mr. Saaid had seen Miss Sarabhai in Bombay in 1950, when she danced her *Matsya Kanya (The Fish Princess)*. (This was the work that Miss Sarabhai chose when her company was asked to entertain Queen Elizabeth II during the royal visit.)

"*The Fish Princess* created a great illusion," Mr. Saaid explained. "It was danced between nets in which many sea objects were caught. It really seemed as if the dancers were moving on the ocean floor. Mrinalini was beautiful. And her partner had great strength, great concentration."

Miss Sarabhai appeared in her U.S. debut dressed in a green choli and green pants, with a red and gold sari caught up behind to free her legs for dancing. She wore a bracelet at each wrist with a red tassel pendant from it. Her choker was of small pearls and rubies, as was the ornament that covered the part in her hair, and her earrings. There were white flowers across the top of her bun.

Strangely, there was no suggestion of the exotic, no impression of Oriental splendor. At first sight, Mrinalini Sarabhai suggested the soft romanticism of a Chalon engraving. The first sound of her voice enhanced the illusion. The accent might have been that of Queen Elizabeth, but the tone was more relaxed, more gentle. One felt that she was the counterpart of some living ballerina, whom one would think of at any moment.

"Westerners say we dance with our hands," she began. "That is their impression only because they are used to seeing the hand used only as an extension of the arm, as it is in ballet. Actually, we use every part of our body.

" 'Where the hand goes,' our teachers tell us, 'let the eyes follow. Where the eyes go, let the heart follow. Where the heart goes, let the mind follow. Only then can you project the idea.'

"It is true that dance in India is based on ancient rites of religion. Every dancer says this prayer before dancing: 'O Mother Earth! forgive me that I stamp so hard upon you.' But more important, dance is the expression of our personal religion today. Religion is very present with us. We say a prayer before eating, before taking a bath."

Alarippu, her short opening dance, was such a prayer in dance form, the ritualistic prayer of the dancer to Siva, god of the dance. Immediately one saw why Mrinalini Sarabhai is celebrated. Her gestures are strong, made with the arm fully extended, the hand articulated. Her body, creating ecstatic patterns with the ankle bells, is rhythmic. The strength of her

(Cont'd on page 60)

Among those at the June 16 Hollywood presentation were (l. to r.): Minal Mahadevia of the Darpana Dance Co., who performed; Sushila, of the Ruth St. Denis studio; Aram Saaid, lecturer on extra-sensory perception; Mrinalini Sarabhai and daughter Malika; Karoun Tootikian; and famed Indonesian dancer Devi Dja, who now lives in Calif.

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REVIEWS

Jacob's Pillow: Fourth and Fifth Week Performances

BY DORIS HERING

Carola Goya & Matteo; Patricia Klekovic, Kenneth Johnson, Orrin Kayan; Donald McKayle & Co. with Mary Hinkson
July 25-29, 1961

Most of the program — and it had the diversification typical of the Jacob's Pillow format — remained safely on the surface of what dance is about. The ethnic patterns of Carola Goya and Matteo reached toward harmony of line. The balletic patterns of Patricia Klekovic, Kenneth Johnson, and Orrin Kayan (devised for them by Ruth Page) strove for immediacy of effect. Only Donald McKayle's *Rainbow Round My Shoulder* had a deeper concern.

It rose from the well of racial memory. It came, as did Mr. McKayle's well-remembered *Games*, from a sense of injustice, anchored to hope. But like *Games*, it was no social tract. It spoke through the only language absolutely and honestly right for it — the language of dance.

Rainbow Round My Shoulder was about chain gang men — their misery — their labor — their dreams. Seven men entered hand-in-hand, each dipping a shoulder as though bearing a weight. They had the rhythm of people long bound together. Here and there, single figures broke away to dance with a vision of sweetheart, of wife, of mother (with Mary Hinkson, in the triple role, sensing its universality, yet imparting to each phase a lovely nuance of its own). Sometimes the group sat quietly watching, sometimes they burst into a great frenzy of almost primitive dance, with shoulders and arms eloquently alive, with the tension so cumulative that they ended in a grunting shout.

Two men broke away — disappeared. There were gun-shots. One returned to die and be carried off like a wounded saint. The other returned to confront the woman. It was she who was left, revolving slowly, alone, eternal.

It would have been easy to make some sort of melodrama out of *Rainbow Round My Shoulder*. It would also have been easy to trail in the wake of the powerful choral music used as accompaniment. Mr. McKayle avoided both pitfalls. He compressed a surge of emotion into a firmly disciplined dance form. *Rainbow* was *Games*, grown up.

(Cont'd on page 28)

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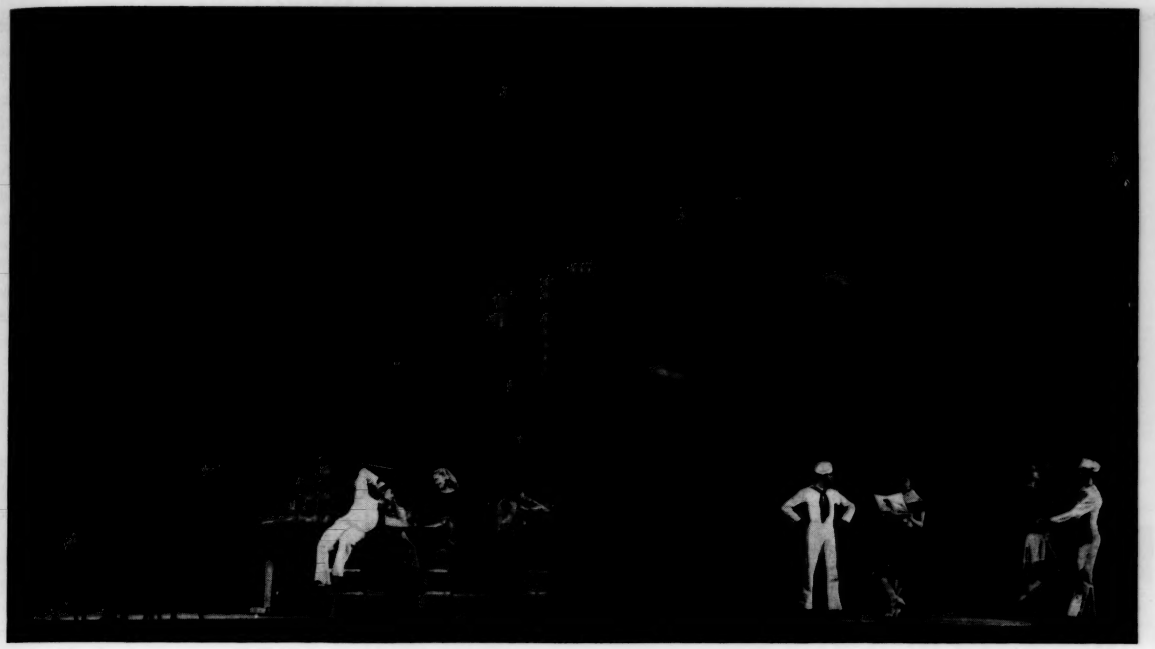

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REVIEWS *(Cont'd from page 26)*

The eclectic dance-viewpoint of choreographer Ruth Page proved both an asset and a liability in the *Fledermaus Pas de Deux* performed by Patricia Klekovic and Kenneth Johnson of the Chicago Opera Ballet. It was a difficult dance with complex lifts, with puckish air passages for Kenneth Johnson, with an over-all feeling of striving for climaxes, rather than letting them flow naturally from the momentum of a phrase.

Miss Klekovic is an appealing dancer with not much in the way of temperament. Mr. Johnson has strength but a certain lack of polish, as though he were still a little self-conscious about the fact that he is a male dancer.

In the pas de trois called *Three's a Crowd*, also staged by Ruth Page, there was again an eclecticism of choreographic style. It brought extraneous movement into what should have been a simple, direct boys-and-girl flirtation. The new element in this work was Orrin Kayan, a dancer with the alertness of a feline. He reminded us a bit of Leon Danielian in his quickness of timing, his responsiveness to his partner.

Carola Goya is most at home in the Spanish idiom. Her castanets dip and purr, her line is accurate, though the transitions are not always fluid. When she launches into the Arabian *(Seraglio Story)* and the East Indian *(Three Two-Part Inventions* by La Meri), she sketches the form but does not sufficiently probe the content.

Matteo, on the other hand, has true versatility, performing his East Indian, Ceylonese, and Spanish solos with directness and a sense of clear definition in both line and gesture. What one misses to make him reach his true potential as an artist is a sense of emotional challenge, either from his partner or from some source within himself.

Most effective was their final trio of Spanish dances, two of them premieres. They offered a full-faceted portrait of Spain. The first, *Andalucia Mistica*, was elegant and self-contained; the second, *Polo Gitano*, somewhat aloof; and the final *Sevillanas* boldly flirtatious, yet never excessive.

Galina Samtsova & Hans Meister; Myra Kinch & Co.; Jean Leon Destine & Co. August 1-5, 1961

Either deliberately or unconsciously each of the three units of this program turned to forms of dance-distortion. In the case of Galina Samtsova, it was the arching back, the right-angled wrist line, the sudden rhythmic flicks often prevalent in

(Continued on page 62)

Hollywood's Leona Irwin:

DANCING "ALTER EGO" FOR THE STARS

BY ROY CLARK

Blocking out a number to be done on a Sinatra TV show by Barbara Heller, Leona wears rehearsal garb of levis, sneakers and a feather fan.

One of Hollywood's best and busiest dancers is a performer you seldom see in the spotlight. Her name is Leona Irwin. For one picture of her many-sided career let's look at her activities through the eyes of an audience visiting the NBC-TV color studios in Burbank. The program is the Chevy Show, and the star is Dinah Shore.

The onlookers are fascinated with the work of the dancers and the mechanics of how it's done for TV. As the group finishes a number and dances "off camera," Leona quickly posts herself just out of camera range, directly in Dinah's line of vision. She is set to dance, step for step, a simultaneous duplicate of the routine coming up for the star. Not that Dinah doesn't know the choreography well, but she is back on her floor mark after a thirty-second dash off-stage for a wardrobe and hairdo change. Some of the easy-going assurance Dinah radiates to her millions of viewers comes from this "moral support in action." She knows Leona is there to get her started on the right foot and to give a "fast refresher" if it's needed. Even so, Dinah seldom has to watch Leona's footwork.

But to the studio audience the relationship of this "alter ego" dancer to the star and the general proceedings is something of a puzzlement.

"Being a dance-in is more than just teaching a musical number to a star," Leona explains. "It's not a mechanical job at all. Stars have very little time to rehearse — less than 35 hours for an hour show. When I used to dance-in for a different star every week, I had to use plenty of psychology. It was essential to test their feelings about being helped, and I had to learn how to handle the situation gracefully if they continued to do something wrong."

"Frequently," continues Miss Irwin, "a

Leona Irwin, out of camera range in foreground, "dancing-in" for Nancy Sinatra. Behind Nancy, l. to r., Johnny Harmon, Currie Pederson, Roy Clark.

dance-in is liaison between the choreographer and the star. This requires diplomacy. You must be sure of yourself and never give the star any reason to doubt you or your ability. The dance must be done the same way each time, without variation. And a pleasant rapport must be established. Woe to the dance-in who tries to mimic the star or tries to project the star's personality into a number. Leave the 'selling' to her. And don't try to outdance her — the off-camera comments from your colleagues can be poison."

Your reporter will never forget seeing a fading musical comedy star fire a dance-in on the spot. Unaccustomed to such work, this lyrical ballet dancer tried to impersonate the star. The scene resembled a Nancy Walker number — only for real.

Several times we have watched the workings of the Chevy Show, and Leona's part in it. Frequently she has served as dance-in for Dinah and dancer in the musical numbers on the same show. In both departments she shows "cool" temperament and the serenity of a true professional.

After Tony Charmoli and his assistant, Dick Beard, have choreographed the musical numbers with Leona, she works with Dinah at every opportunity which is available. She attends all orchestra rehearsals to check tempos with Charmoli. Saturday, the day before the live show, is the time for "blocking" (breaking a number down for the camera). This is a very slow and delicate job. Every step and move has to be exact. Leona does all the blocking for Dinah, who is busy with music rehearsals, fittings and hair fixings. Most important, Leona, who fully understands the strain on the star of a live show, is *there*, to help her in a hundred ways.

Leona, who has been dance-in for such personalities as Ginger Rogers, Ann Miller, Janis Paige, Shirley MacLaine, Carol Channing, Janet Blair, Carol Lawrence, Vera-Ellen, Nanette Fabray and Nancy Sinatra, is a native of Chicago. She began ballet training at the age of five, studied tap and jazz with Charlie Sheldon, and went on to study all forms in the school of Merriel Abbott, the famous dance director of Hilton Hotel shows.

At 13 Leona got a special permit to perform with the Abbott Dancers in the Empire Room of the Palmer House in Chicago, holding down a featured spot while winning top honors in her school work. In that group she toured Europe, Canada and the entire Hilton chain in the USA. While still in high school she was featured dancer on the Dave Garroway Show, then originating from the Windy City. She fre-

(Over)

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LEONA IRWIN *(Cont'd)*

quently flew to New York to appear on the Ed Wynn Show.

At Northwestern University Leona earned a B.A. in Semantics, continuing to work during vacations with the Abbott Dancers. During the college year she kept up her dancing by staging, choreographing and performing in Northwestern's big annual musical "WAA-MU."

Following a tour in a Motorama show, Leona retired from dancing to work in TV production, first in Chicago, then as secretary to the producer of "This Is Your Music" in Los Angeles. As in the plot of many a movie-musical, a girl dancer was needed in a hurry, and the secretary had to go on. Encouragement from the show's choreographer, David Lichine, convinced her that the production end of the business could wait. With a sigh she hung up her retirement shoes and got back into dancing slippers.

Next she was one of 150 girl dancers in the Martin & Lewis *Jumpin' Jacks* at Paramount. It's easy to get lost in a chorus line, but Leona's talents were spotted by Nick Castle, who used her as a demonstrator for his steps, which are full of tricky rhythms and odd beats. Eventually she became one of Nick's assistants, also dancing on numerous TV shows for him.

Leona won Hollywood recognition via five years of dance starring and choreographing for "Peter Potter's Platter Parade," a weekly TV series for which she created more than 500 dances. Such names as Dick Humphreys, Jack Bunch, Don Powell and Jack Regas guested with her in numbers calling for a partner. This steady "exposure" brought many film and TV jobs, plus many calls from advertising account executives in search of just the right girl to be the dancing trademark of their particular product of the moment.

When time has permitted, Leona has been assistant to Tom Hansen, Jack Baker, Nick Castle and Paul Godkin. Last summer she went to Las Vegas to assist Godkin on "Holiday in Japan."

"I became the dancing Perle Mesta," Leona says laughingly. "These were classical, extremely lyrical Japanese dancers, and it was up to me to teach them our type of jazz. They couldn't speak English, so I had to learn to count from one to eight and to say "left," "right," "stop" and "faster" in Japanese. This summer I'm off to the Philippines to work with Paul on another International Show. So I'll live another chapter of 'Dance is a Language'—if I can learn to count to eight their way."

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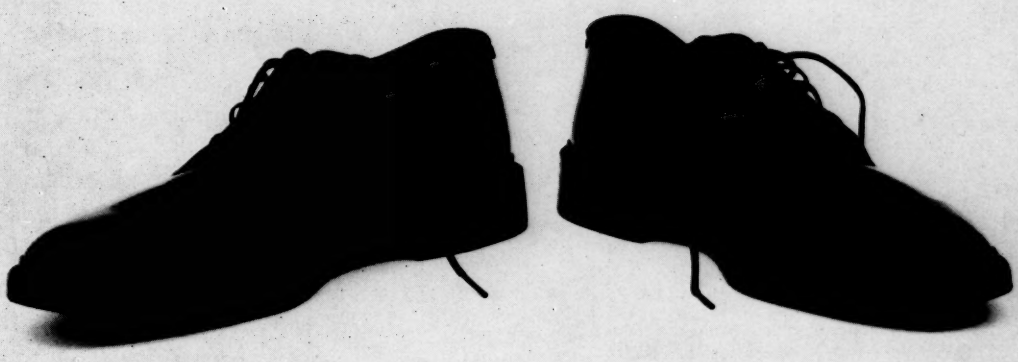

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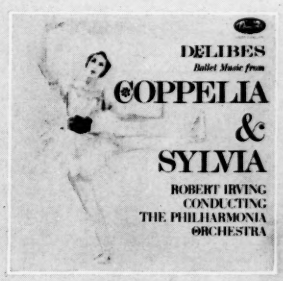

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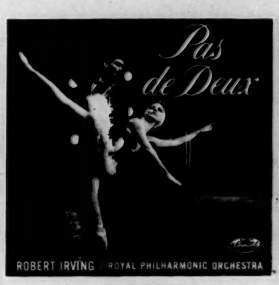

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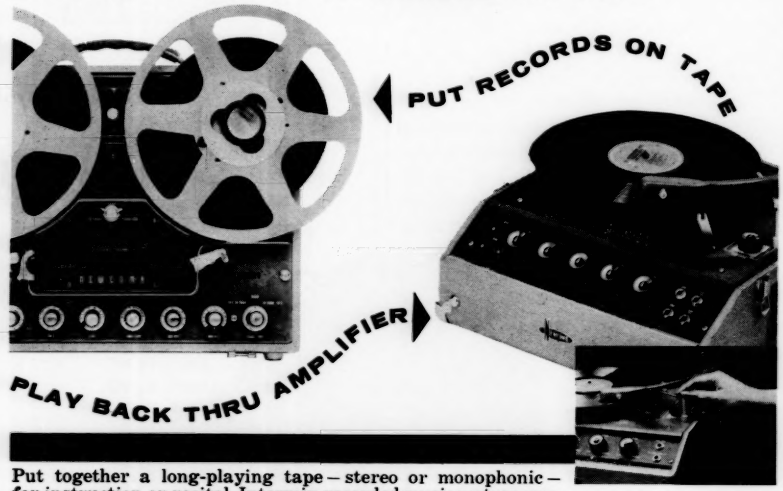

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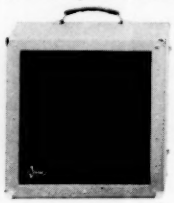

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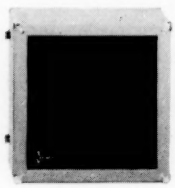

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REPORT FROM SWEDEN

Three Swedish dancers join American Ballet Theatre

BY EUGENE PALATSKY

Mariane Orlando and Caj Selling, stars of the Royal Swedish Ballet, join American Ballet Theatre this month as guest artists for the coming season. A third Swedish emigré, Wiweka Ljung, who danced in ABT's corps de ballet last year, is returning as a guest soloist. If Birgit Cullberg and her assistant, Anne-Marie Lagerborg, arrive, as expected, to stage *The Moon Reindeer* for Ballet Theatre, the Swedes will have established an impressive colony within American ballet, at least temporarily.

For as long as they remain abroad, the three dancers, all in their mid-twenties, constitute a major loss to Swedish culture.

The dark-haired Orlando is Scandinavia's top ballerina, equally stunning in the dark, complex Cullberg roles and as Stockholm's leading Swan Queen (since she was 18). Caj Selling, usually her partner, is ranked among Western Europe's leading cavalier dancers. He was chosen by Beryl Grey to partner her in the classics during a spring season at Covent Garden in 1959. Wiweka Ljung, who was invited as a youngster into the Swedish Ballet when Tudor was ballet master, has since starred in *Don Quixote, Sacre du Printemps, Gaité Parisienne, Four Temperaments,* and as Miss Julie and Swanilda. During the Stockholm Festival this past June, she was learning *The Moon Reindeer,* enriching the story with her blonde beauty and dramatic subtlety, in preparation for a summer tour in Sweden. (". . . Like a nervestring held so long in fire that it turns frosty white," wrote Gunnel Hessel, Stockholm critic, in July about Miss Ljung's Reindeer.)

Right: Swedes don't smile easily. This photo of 3 of Sweden's leading dancers in front of their Royal Opera House in Stockholm, is a rare one. L. to r.: Mariane Orlando, Caj Selling, and Wiweka Ljung, all 3 of whom will be guests with American Ballet Theatre this fall. Below: Orlando and Selling in "Swan Lake."

Enar Merkel Rydberg

Aside from schooling at The Royal Swedish Ballet School, Selling has studied ballet in Paris; the two girls have spent a summer at the Royal Ballet School in London, and all three absorbed Russian training two seasons ago. Miss Orlando and Selling were guest students at the Leningrad school for two months, and the ballerina is still noticeably digesting this influence, particularly in *Swan Lake*. Wiweka Ljung, with Gerd Andersson, attended six weeks of Bolshoi classes in Moscow.

Explaining their American sortie, Miss Ljung remarked, "All dancers are gypsies at heart." The trio felt they had reached their peak in Stockholm; they suspected that artistic growth would come only through solid competition; they painfully wanted to dance more frequently. (The five-month trans-continental tour scheduled by Ballet Theatre from late October through mid-April, will give them opportunity for that.)

In their native Stockholm, the art of ballet, which has a venerable history there, is having some rough going at the moment.

While Copenhagen is honored as one of the world's great dance capitals, its sister city to the north seems to be relegating ballet to a minor art. Following first-class performances at the 1960 Stockholm Festival — credited by some to Vida Brown's guest instruction while she mounted two Balanchine ballets—and a successful tour of East Germany and Red China last fall, the Swedish Ballet returned to its Stockholm theatre, only to perform a few times monthly through the spring, as a fill-in between operas.

The company became demoralized. Injuries were frequent. Dancers fumed, and ballet critics demanded changes in the company administration.

While talent abounds in Stockholm, where innate dramatic abilities and great vigor enliven all performances — the three ballet evenings of the 1961 June festival were disappointing. Aside from Mariane Orlando's tender interpretation in *Lady from the Sea*, some moving episodes in Cullberg's *Odysseus*, and fine dancing in assorted assignments by Bjorn Holmgren, Berit Skoeld, Willy Sandberg, Conny Borg, Gunilla Roempke, Yvonne Brosset and Aasa Hermansson, the Swedish ballet picture seemed bleak. (Gerd Andersson, Wiweka Ljung and Caj Selling did not appear in the festival.) The Swedes can hardly be congratulated on finally producing *Lady from the Sea* and *Odysseus* (both choreographed by Sweden's Birgit Cullberg, and both previously seen in the U.S.). They can hardly hope to hold audiences with the theatrically clever but lesser "ballet-pantomimes" now in the repertoire.

And if they are to keep the full-length *Swan Lake* afloat, there is much to be done. A Covent Garden school production of *Swan Lake* in March, 1960, had tidier formations and more inspired dancing than the current Stockholm travesty. Except for the strong few, the Swedish Ballet misses basic technical fluidity and any apparent ensemble discipline, despite the efforts of the company's ballet mistress, Mary Skeaping, who has been with it for seven years.

Generally critics agree that Miss Skeaping has raised the company's technical efficiency to a viable level, but they now call for additional personnel — a teacher or artistic director — to spur new progress. All criticize the opera house management for its inept and infrequent ballet programming. There is talk of an independent ballet company in another theatre.

Almost incomprehensible is the apparent lack of a role for Birgit Cullberg in her native country. Not one of her major ballets has been premiered at the Stockholm Opera, though the Swedes are her most sympathetic interpreters. Her two ballets were the only major works danced well at the festival, and the artistic gem of the season was a non-festival, preview showing of her new television ballet, *The Evil Queen*. *(Over)*

The Royal Swedish Ballet's neglect of Birgit Cullberg, says the author, is hard to comprehend. Below, a scene from Miss Cullberg's latest work, "The Evil Queen," a half-hour TV ballet based on "Snow White and the Seven Dwarfs," with Gerd Andersson as Snow White and John Burman as the Queen's Murderer.

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SWEDEN *(Cont'd)*

In this filmed ballet version of *Snow White and the Seven Dwarfs,* Cullberg has motivated the beautiful, vain Queen with a gnawing jealously over the King's affection for Snow White. In a tightly woven half hour, Mariane Orlando is sultry and venomous as the Queen, in contrast to the glowing innocence of Gerd Andersson as Snow White. Denmark's Frank Schaufuss as the King and Caj Selling as the amorous Prince are both superb. The Seven Dwarfs, paced by Willy Sandberg, march along nonchalantly, endearingly, to a theme in the woodwinds.

Miss Cullberg has devised her steps in a triangle, with the dancers facing one angle. Thus the camera stays in one place, while the dancers are moved for background scenes and frequent close-ups — and very effectively. The score is artfully arranged by Swedish composer Dag Wiren. This month, Swedish TV will present the ballet's premiere. It will also be shown at the Prix Italia TV-radio festival in Pisa.

Fortunately, dance activity in Stockholm is not confined to the Royal Theatre. A small group of dancers directed by Lia Schubert gave 15 provocative and welcome performances in July, offering two modern ballets by Miss Schubert and three works by an American, Walter Nicks, former Dunham dancer and choreographer for Harry Belafonte's TV show. On the staff of Miss Schubert's Balettakademien this past summer were Nicks and Galina Kirilova, of the Leningrad school. David Wood of the Martha Graham company was scheduled for guest teaching in Graham technique this fall.

Caj Selling and Wiweka Ljung were training with Miss Schubert during afternoons in June, while other dancers from the Swedish Ballet studied with Lillian Karina.

A bright note was the announcement that Elsa Marianne von Rosen would return this season to the Royal Ballet as a guest soloist, and to produce a new ballet. And yet this means an idle season for the Scandinavian Ballet, the small touring group formed in 1960 by Miss von Rosen and her dance critic husband, Allan Fridericia.

The Scandinavian Ballet has won artistic and popular success on its three tours of Sweden and Denmark, extending into Schleswig in Germany. Besides brief seasons in Stockholm and Copenhagen, the company has appeared mostly in the Swedish Riksteatern and the Danish Andelsteatret, the state-supported provincial theatres of these countries, dancing for farmers and fishermen as well as town dwellers. Programs included works by Miss von Rosen and Ivo Cramer, plus the Bournonville classics *The Festival in Albano* and *La Sylphide.*

Von Haven Presse

Elsa Marianne von Rosen, who rejoins the Royal Swedish Ballet this season, is temporarily disbanding her Scandinavian Ballet. Miss von Rosen is seen above with guest Vladimir Skouratoff in the Scandinavian Ballet's production of "La Sylphide," and below (center) in rehearsal for her own work, "Helios," which was inspired by Bronze Age sculpture.

This ballerina-impresario has produced her most notable ballet, *Helios,* for television, with Erik Bruhn as her partner in last year's premiere. Set to a Carl Nielsen score, it is "anti-romantic," she explains, with movements and decor inspired by figures and designs on Bronze Age sculpture. It is an abstract "poetic rite," concerned with the rising sun.

The art of ballet is alive in Sweden today. Artists—and audiences too—are available. But some organization and renewed purpose are needed to help it achieve the flowering that seems so near, yet so far.

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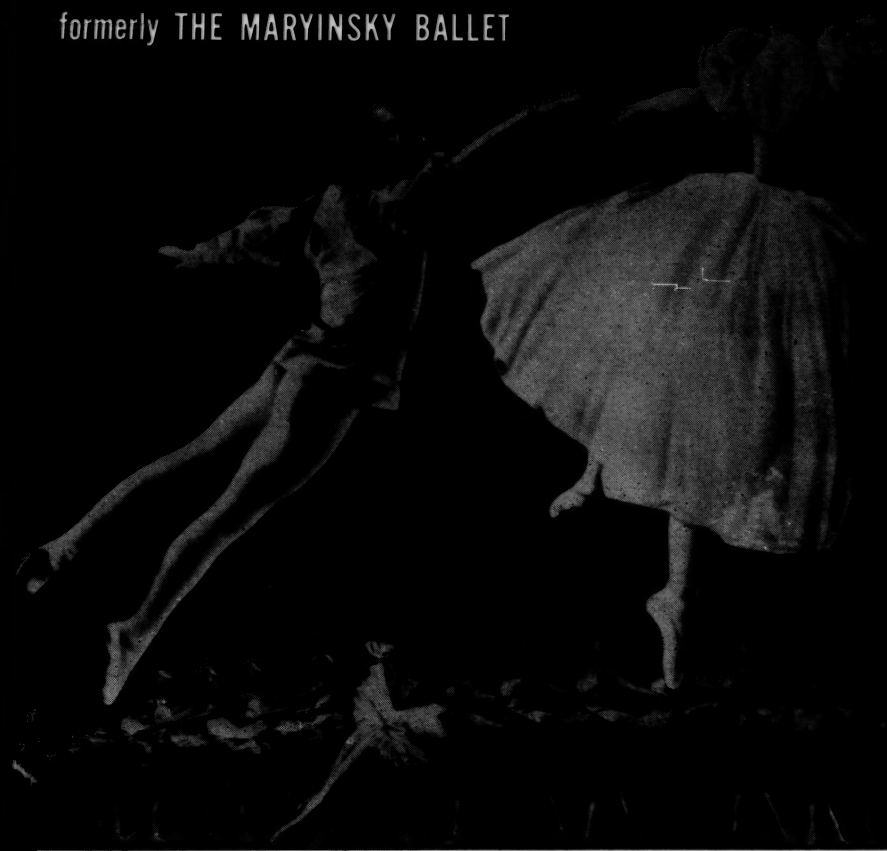

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(ITINERARY SUBJECT TO CHANGE)

PAULINE KONER SPEAKING

A distinguished concert dancer denounces the "trend to nothingness" in contemporary choreography

BY MARCIA B. MARKS

We had been talking for hours — about her recent trips to Europe and South America, about the new dance she is creating, about art in general and modern dance in particular — when I challenged Pauline Koner on her plans to return to Europe when she might better remain in America to help counteract the tendencies in modern dance she so severely criticizes. "But there are many working in modern dance here, and in Europe I feel an urgency and importance just to help keep it alive. Tiny but impassioned units are up against competition from big ballet companies sponsored by government." Even more discouraging is the too-common belief among Europeans that modern dance means jazz dance. "They have no idea that a highly developed form of concert dance exists."

The "desire and thirst" for modern dance which Miss Koner found "so stimulating" among small groups in Holland, Rome (where she has taught for the past two years at the Academia Nazionale di Danza), and London (where she gave a lecture-demonstration at the American Embassy) were as nothing compared to what she found in South America, however. There, dancers are "starved for new approaches. One could say the cycle of modern dance is on the decline in Europe, but it is on the rise in South America."

Miss Koner went to Chile first to stage her *Concertino* for the Ballet Nacional Chileno. This is a full-fledged professional company of thirty, started twenty years ago by Ernst Uthoff, formerly with the Jooss Ballet. Its fresh young talent is shown to advantage in a repertory consisting of Jooss's *Green Table,* Taras's *Design for Strings,* and ballets composed by Ernst Uthoff and by Chilean Patricio Bunster, the assistant director.

After Santiago, Miss Koner accompanied her husband, Fritz Mahler, director of the Hartford Symphony, to Buenos Aires, where he was to be guest conductor for a series of concerts. She was immediately asked to give intensive training in all types of movement to dancers from the various companies and to give an open class, sponsored by the Argentine Association of Dance, for teachers and observers. The keen interest displayed by the Argentineans followed an enthusiastic reception given Dore Hoyer, the German modern dancer, who performed before a capacity audience in the Colón Opera House.

The contrast between Europe, where "everything is ballet (and ballet is Béjart)," and South America, where the rapport between dancers and modern dance is instant and much more professional than in Europe, was striking, but nowhere near as striking as the contrast between the modern dance Miss Koner once again found on her return to the States and the early modern dance she played so great a part in shaping.

What exactly did she find here?

"A trend to nothingness. So many have nothing to say or are afraid to look for something to say.

"Early modern dance was an affirmation of life. Now it is a negation of life.

"Early modern dance demanded the audience's emotional as well as intellectual participation. Now it is a visual experience which hypnotizes, and the audience responds with nothing—a blank acceptance.

"Early modern dance was concerned with discovering human elements. Now it is discarding them.

"The vitality of modern dance was its involvement in emotional, intellectual, and social problems. There was a sense of discovering and saying something of importance. What we had to say was vital to us; we argued about subject matter. Dance was a social manifestation. It was a seeking of life instead of an escaping from it.

"Is life so difficult now that it is necessary to escape in order to survive? Escape is hardly a solution. Eventually whatever one is escaping from has to be faced. We must face life in all its emotions. The Roaring Twenties were a form of escape, but they were tame compared to now. Everything is intensified, more violent, ominous now — which is all the more reason to be involved with it. The values of each moment are keyed higher, of every second, every minute. These are areas of investigation.

"We must constantly re-evaluate. Values change, but the problems remain. The values of young people in the Thirties were different from today's. They were living under the Depression and the threat of war. They could not face the future from an economic standpoint. Now the young people may have money but their psychological outlook is 'Let's marry and have children fast because we don't know if we'll be here tomorrow."

"*West Side Story* coped with present problems. It took a timeless theme and eternal antagonisms and conflicts and presented them from a different outlook."

Miss Koner questions the currently popular theory of "abstracting." "What does this mean and why is it so important? Art must transcend the realistic, but transcending is not necessarily abstracting, and abstracting is not necessarily negating the human element. You can transcend without abstracting; you can abstract without transcending; and you can do both without negating the human element. We must transcend, yes — discard the extraneous, get down to the core, the seed. But to find the real core one does not abstract.

"Doris Humphrey said to me, 'Pauline, we must never forget what dance really means to us, what we are trying to say. We must never forget we are human beings — and what could be more important?' She feared this concept would not be fought for after she was gone, but anything great and important is timeless. What Isadora Duncan stood for and believed in remains — that the human form and human spirit are most beautiful and lasting. You can't destroy the human spirit. Why deny it? Why throw it away?

"Doris recommended Robert Edmond Jones's *The Dramatic Imagination,* and I

find it a marvelous concept. In the book Jones mentions a modern Irish poet who told the youth of Ireland, 'Keep in your souls some images of magnificence.' This is the way one reaches other people. An image of magnificence is a sense of wonder about the entire human spirit — wonder that it can create beauty the way Michelangelo did, that it can survive a concentration camp. You can follow the line of living human spirit throughout history despite any ugliness. Schweitzer can still believe in the greatness of the human spirit. This wonder and astonishment must be expressed again and again. There is so much to say or so many ways to say it; it will always be fresh.

"Those who try to negate the human spirit — who will remember them? They are just a part of a passing trend. The only way one can know what is good or bad in art is if it survives. During the past thirty years I have seen many things come and go, but I shall never forget Robbins's *The Cage* and Tudor's *Pillar of Fire* and *Lilac Garden*, because they moved me. So many dances leave one untouched, unmoved. You should be able to raise an arm and have someone cry — the way Isadora Duncan did. It is a necessity for any art to move you. You should take away from a performance something that lives with you. Now you see things that are fascinating, that make you vibrate, but when you leave the theatre, you leave them behind. They do not make you different. Modern dance used to do this. It is important to be illuminated, transported. The technique may be brilliant — but so what?

"They say now is a time to be devoid of emotion; it is never time for that. Fokine, in *Petrouchka*, gave a puppet soul; that is what gave the ballet its greatness. To try to take away emotion is to make a puppet out of man."

Miss Koner points out that very often avant-garde attempts to be different are really nothing new. "Making people into

(Cont'd on page 68)

Susan Schiff

Modern dancer Pauline Koner, whose early studies with Michel Fokine strongly influenced her career, has been performing as a concert artist for over 30 years. Until recently, she appeared regularly with the Jose Limon company, creating some of her many notable roles under Doris Humphrey's direction.

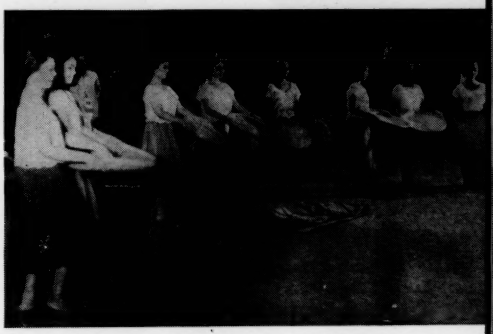
The Philippine dance company whose name means "togetherness" rehearses in Manila in preparation for a transcontinental American tour which commences this month in San Francisco

BY JOHN M. REED

BAYANIHAN REHEARSAL

Opposite: The "binasuan," or dance of wine glasses. Spins and rolling on the floor are part of the dance, and are accomplished without spilling a drop! The numerals pinned to blouses and shirts are for formation placement purposes in rehearsal.

Left: Perhaps the most famous of Philippine folk dances is the "tinikling." To the music of a native string band, or "rondalla," the dancers hop in and out of rapidly clapped bamboo poles, imitating the movements of a long-legged rice paddy bird.



Top: Filipino instrumentalists practice the peculiar rhythms of the Muslims of Mindanao island. A suite of Muslim dances is part of the Bayanihan program. The vertically hung brass gongs comprise an instrument known as a "gandingang," while the horizontal xylophonic instrument is called a "kulintangan."

Bottom: Pert Bayanihan girls rehearse with rice winnowing baskets for a number which forms part of the rural Philippines suite. The girls wear rehearsal clothes, which consist of a full pleated skirt and short, embroidered white blouse.

During the 1930's, as the Philippines moved into commonwealth status in preparation for its ultimate independence, a folk dance revival occurred. Within the major universities the physical education departments spearheaded the revival by making folk dancing a part of the curriculum.

Following World War II the Philippines received its independence as scheduled by the United States on July 4, 1946, and this historical event gave added impetus to the public interest in indigenous Philippine dances. In the forefront of this interest is Philippine Women's University, which institution sent out research teams to all parts of the Philippine archipelago to learn authentic dances, collect sample costumes, tape indigenous music, and obtain musical instruments and other cultural artifacts.

All of this work culminated in the establishment of a permanent dance company called Bayanihan. The company takes its name from an ancient Tagalog custom in which the people of a village work together to push through a common project, such as the moving of a house, or the harvesting of a field of crops.

Bayanihan was the first Philippine company to play the United States, opening on Broadway to widespread critical acclaim in October 1959. Dance Magazine's Doris Hering wrote, "Rarely during an ethnic program does one have the sensation of actually being there — of touching the air that surrounded the dancers at home, of digging one's toes into the ground from which they sprang. Yet this was the feeling conveyed by the Bayanihan Dance Company."

To contend with the growing size and status of Bayanihan, two organizations were created in Manila: the Bayanihan Folk Arts Center, and the Bayanihan Folk Arts Association, Inc. The former is concerned with the physical location and production of programs, while the latter group attends to finances and policy decisions. The success of the company has brought scores of young Filipinos clamoring to join, and as a consequence it has established a Committee on Admissions and a four-step membership procedure.

The first step is the pre-training period, which consists of the submission of an application together with letters of reference and parents' written consent, plus a medical exam and a one-week internship at the Bayanihan center. The second step is the basic training period, which lasts for a period of from one to six months, depending on the applicant's ability. The third phase is a training period with the performing group, which includes a complete schedule of rehearsals. At this time the applicant must adopt the Bayanihan code, a set of rules and principles governing both on and off-stage behavior with re-

(Continued on page 73)

KIROV BALLET *(Cont'd)*

in the elegant white, gold and peacock-blue auditorium of St. Petersburg's Maryinsky Theatre.

Here Tchaikovsky's ballets *The Sleeping Beauty, The Nutcracker* and, in the version we know today, *Swan Lake* were first presented. Under the guidance of its celebrated French ballet master, Marius Petipa, the company achieved immense distinction, and ballet, which was in a period of decline in Europe, found a new home in Russia. During the early years of the present century, the Maryinsky Theatre became the cradle for the re-birth of ballet in the West. It was from here came such dancers as Anna Pavlova, Vaslav Nijinsky, and Tamara Karsavina, the designer Alexandre Benois, the impresario Serge Diaghilev, and that master choreographer, Michel Fokine. After the Russian revolution in 1917, all these, and many of the other people who had contributed to the fame of the Maryinsky Theatre, came to live and work in the West, bringing the traditions of Russian ballet with them in their suitcases.

With the Revolution, the center of ballet moved, like the center of government, to Moscow, and since then it has been Moscow's Bolshoi Theatre that has provided Russia with its leading ballet company. Nevertheless Moscow has never hesitated to borrow teachers and dancers from Leningrad, including that star of all the Russias, Ulanova.

No one who has ever read Tamara Karsavina's autobiography, *Theatre Street*, is likely to forget the telling picture she gives there of the Maryinsky School, its disciplines, its traditions, its sense of dedication. Since the days of Karsavina (she graduated in 1902), many changes have overtaken the old Maryinsky School, now re-named the Kirov. Even so it still clings to much of its past. The great names of the Imperial Russian Ballet are still lovingly remembered and honored, and the students' life from first audition to final graduation still continues much as before as generation follows generation, and one great vintage of dancers follows the last.

The dominating influence on the teaching of the present-day Kirov undoubtedly stems from that very great teacher, Agrippina Vaganova. Vaganova, a near contemporary of Karsavina, started teaching at

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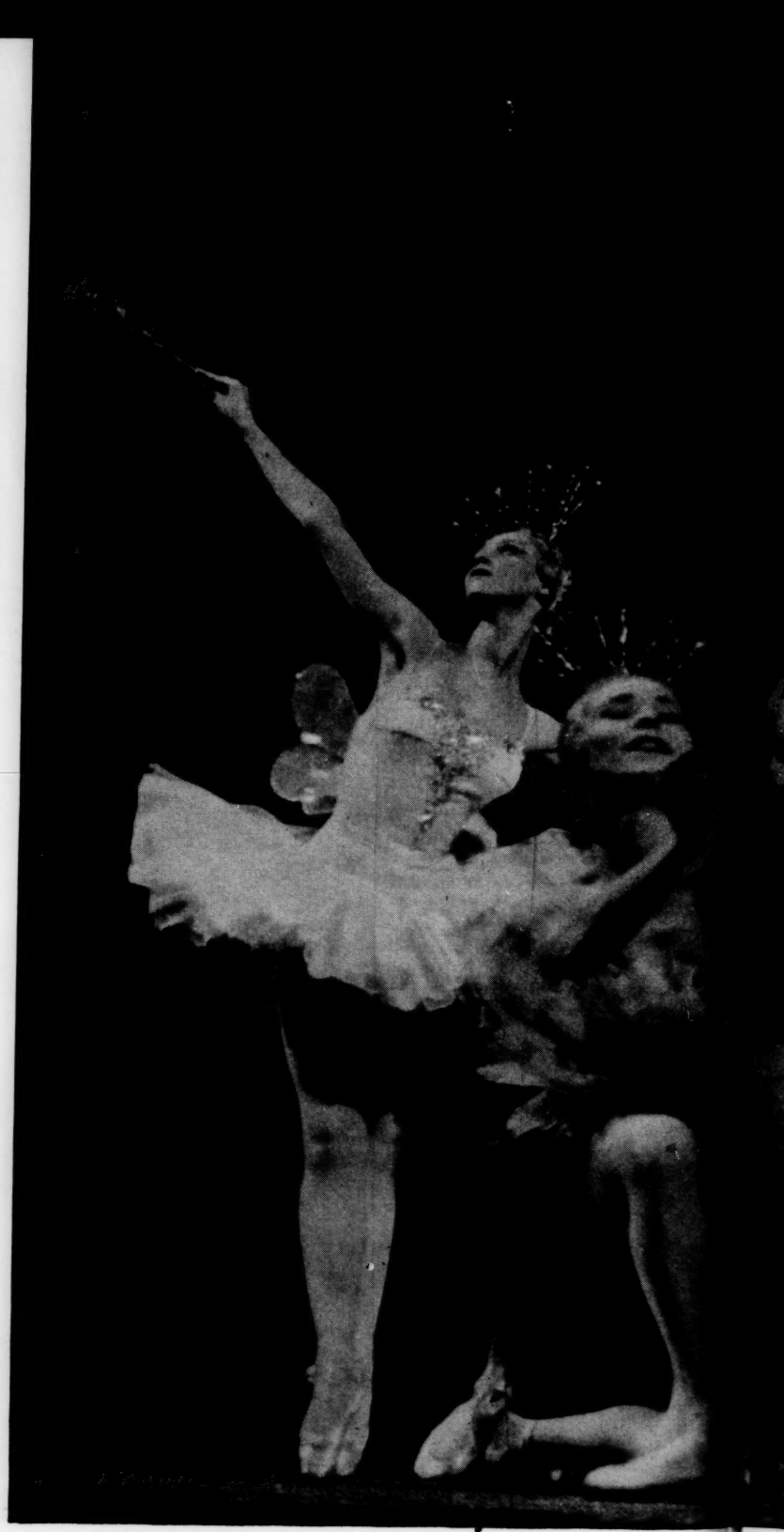
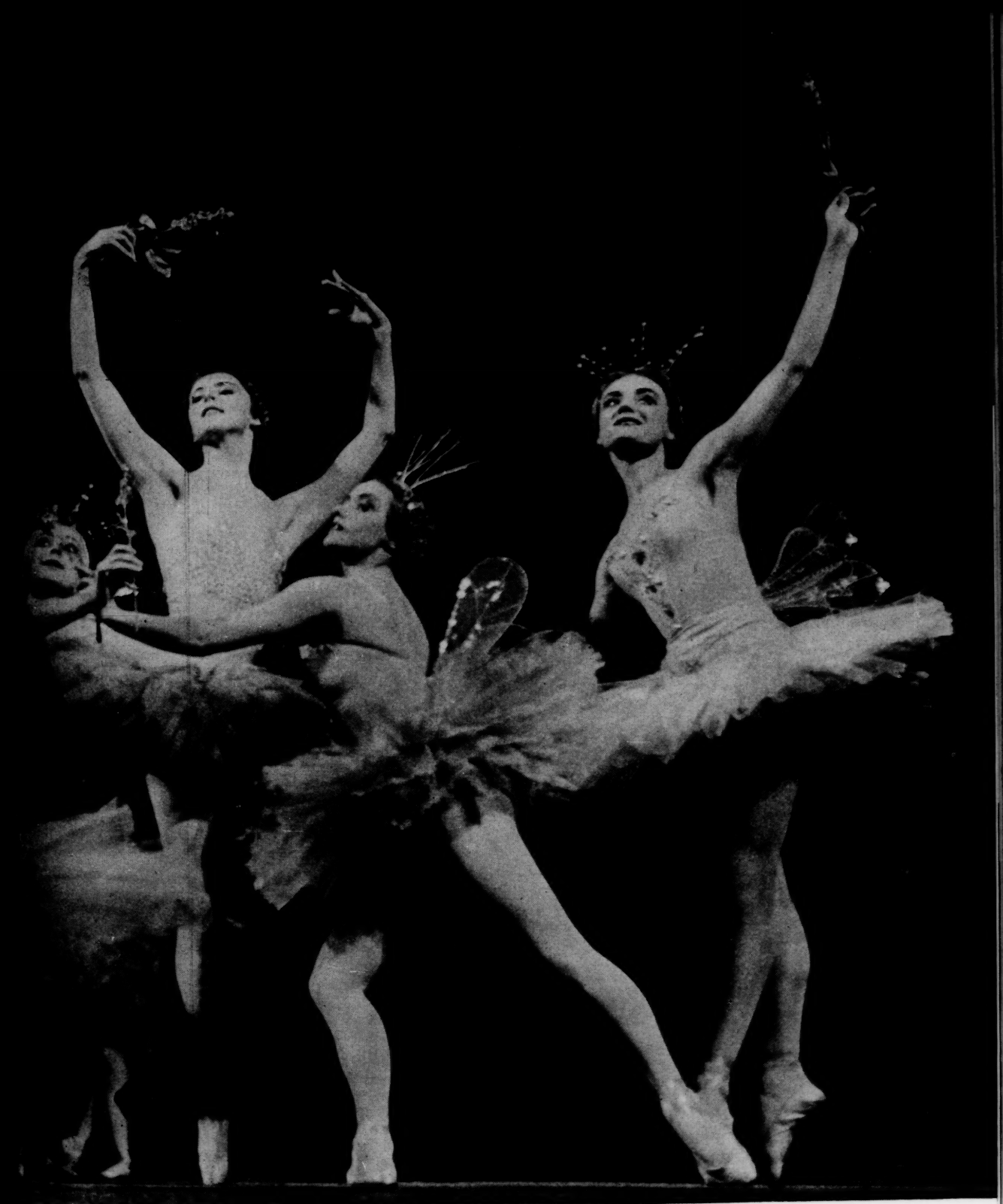
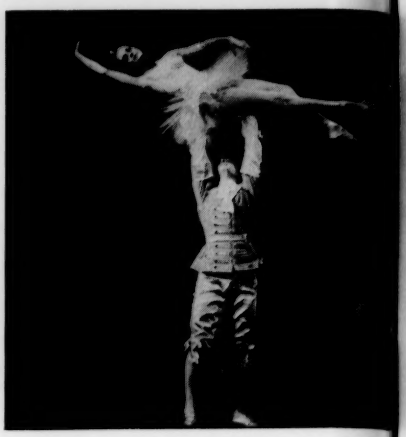


The Fairies at Aurora's christening in the Kirov's "Sleeping Beauty." The co., says Barnes, "is deliberately cool, restrained, and aristocratic, aiming at impeccable classical style."



Left: Konstantin Shatilov as the evil Carabosse, with 2 of the good fairies, in the Prologue christening scene of "The Sleeping Beauty." All pictures on these pages are of the same ballet.



Right: A spectacular lift in the Vision Scene is performed with ease by Irina Kolpakova and Vladilen Semenov as Princess Aurora and Prince Desire. "Kolpakova's Aurora, strong on dancing, short on dramatics, typified the Kirov approach. Semenov was a noble but somewhat colorless Prince" (see Aug. issue, p. 65).

KIROV BALLET *(Cont'd)*

Leningrad in 1917. Those were troubled times for the company, and at one period even its future appeared in some doubt, but gradually the transition between the old Imperial State Ballet and the new style Soviet Ballet was accomplished. Vaganova left her mark on a whole generation of Soviet dancers, including Semeonova, Ulanova, Dudinskaya and Shelest. One of the Kirov's most popular ballerinas today, the young Irina Kolpakova, was the last pupil to graduate under Vaganova before her death in 1951. Today Vaganova's teaching methods have been passed down to Natalie Dudinskaya, who is responsible for the "class of perfection."

Recently the Soviet critic Natalia Rene wrote: "There is every reason to expect that Dudinskaya will grow into a worthy successor of Vaganova, whose mantle so far has not passed on to anyone either in the theatre or the school. It is Dudinskaya who has inherited to the utmost extent the method of this great teacher, a method that has been worked out on the basis of the best achievements of the Russian school, but adapted to the requirements of Soviet choreography." Of course Vaganova's influence is not restricted to Leningrad. Her system, codified in her book, *Basic Principles of Classical Ballet*, has found virtually universal acceptance in the Soviet Union — and for that matter has had a certain influence in the West, notably through the work of her distinguished pupil, Vera Volkova. Nevertheless, after seeing the Kirov Ballet, I feel it is legitimate still to regard Leningrad as the fountainhead of the Vaganova method.

The Kirov Ballet is one of the three largest companies in the world, the other two being Moscow's Bolshoi Ballet and London's Royal Ballet. Like them it does a great deal of touring, and is capable of being split into two or more units. For example, when the Kirov Ballet and the Royal Ballet were engaged on their recent exchange visits, the Kirov had a company appearing just outside Leningrad, just as the Royal Ballet had a company playing outside London. At the Kirov Theatre itself, the ballet company shares the stage with a large, although by no means so famous, opera company, a double-harness arrangement similar to that found in both London and Copenhagen. The Director of the Kirov Theatre is Georgi Korkin, who has overall responsibility for both ballet and opera, while the running of the ballet company itself is entrusted to Konstantin Sergeyev, the company's Artistic Director and principal choreographer, and in private life husband of Dudinskaya.

To a very large extent ballet in the Soviet Union is organized on a national level, and successful productions tend to be transfered from company to company. Right at the center of this huge network of ballet companies—there are over thirty in the Soviet Union—one finds the Kirov and Bolshoi Companies. It seems that while the Bolshoi may represent the ultimate pinnacle of Soviet ballet, it is the Kirov that usually leads the way creatively. Natalia Rene calls the Leningrad company "the laboratory of Soviet ballet," and certainly the present creative patterns of Soviet ballet appear to have been formulated in Leningrad during the 1930's, largely through the work of Leonid Lavrovsky and

(Over)

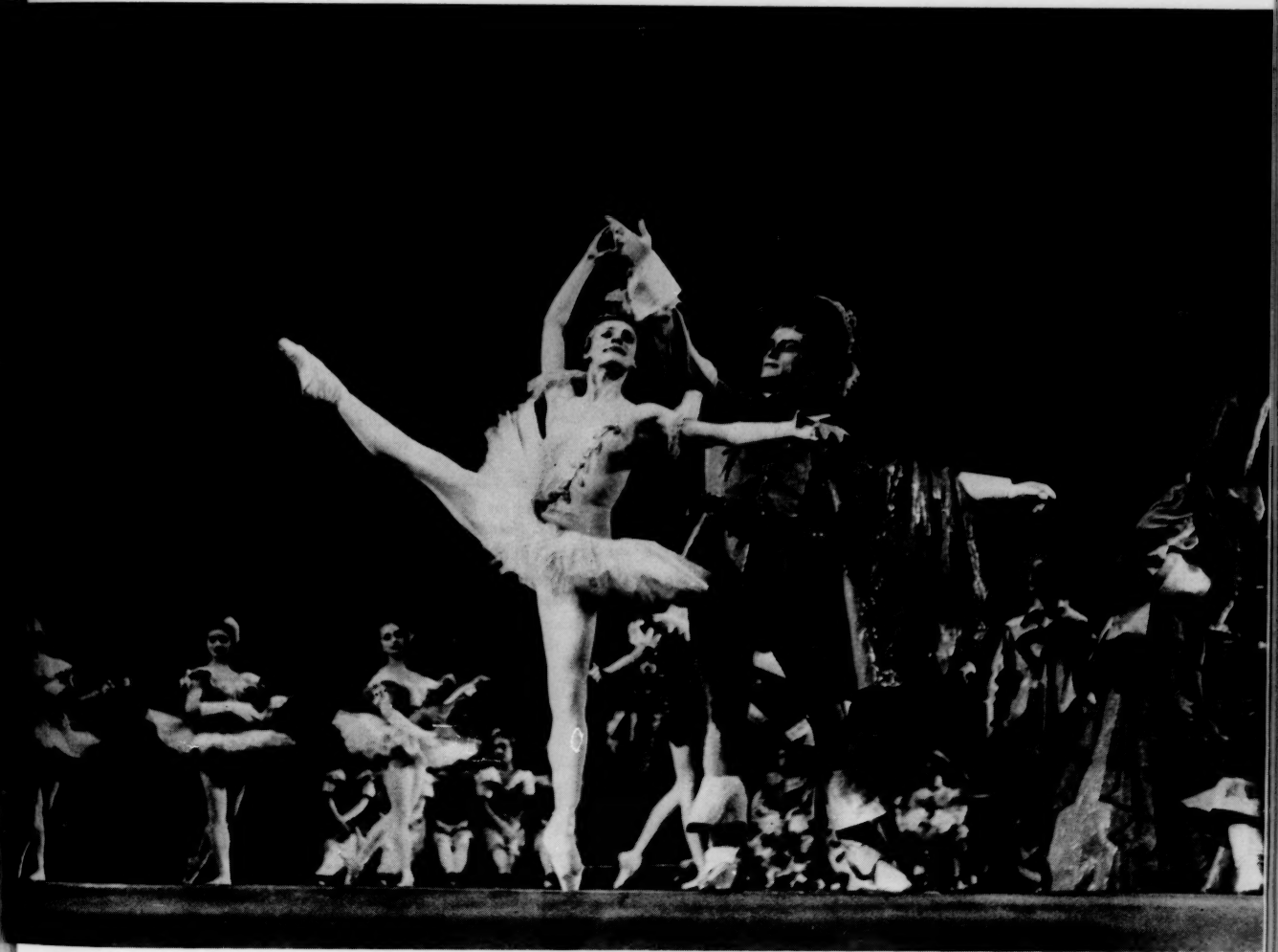
Galina Kekisheva as the White Cat in the 3rd-act Puss & Boots divertissement was "a model of purring, spitting coquetry."

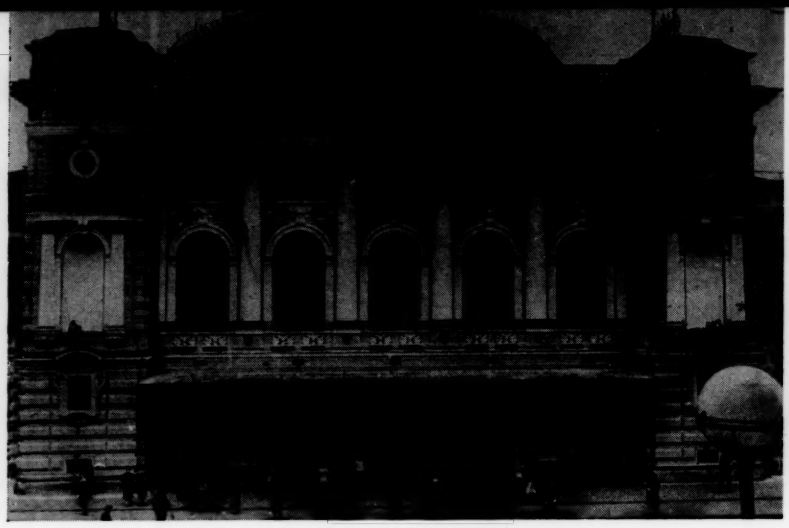
Anthony Crickmay

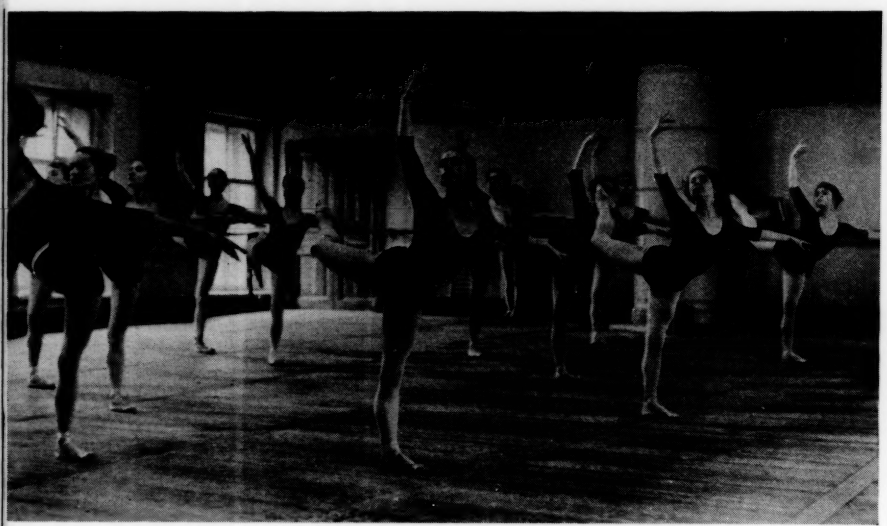
Yuri Soloviev and Alla Sizova in the 3rd-act Blue Bird Pas de Deux.

Right: Xenia Ter-Stepanova and Igor Chernishev in the Grand Pas de Deux of Act III, which omits the fish-dives, highlights supported pirouettes.

Right: The Flower Waltz of the Act I birthday scene. Says the author: "That compelling sense of involvement to be found in Bolshoi productions and performances alike, is here missing. These dancers from Leningrad take as their fundamental creed an absolute belief in the totally expressive power of the unadorned classical dance."







Top: The exterior of the former Maryinsky Theatre, now called the Leningrad Kirov Opera and Ballet Theatre. Bottom: The "class of perfection" at the Ballet School is now given by Natalie Dudinskaya, successor to Vaganova.

KIROV BALLET *(Cont'd)*

Rotislav Zakharov, two choreographers now working at the Bolshoi. For some years now the established Soviet Ballet has been criticized in Russia for giving, in the words of Igor Moiseyev, "undue weight to the element of mime, as if mistrustful of the language of the dance." Moiseyev continues: "We have justly criticized many old ballets because they did not combine the dance with healthy thought, but we cannot permit new ballets to have healthy thought uncombined with the dance."

It is in response to this new demand for a greater element of dancing in Soviet ballet that the two young Leningrad choreographers, Yuri Grigorovich and Igor Belsky, have recently come to the fore. Grigorovich's *The Stone Flower* has already been seen in New York, when it was danced by the Bolshoi Ballet, and the Kirov Ballet is not intending to bring it on its forthcoming visit. However, I understand that New York is to see a number of modern ballets not produced in London, including Belsky's latest work to the first movement of Shostakovich's Seventh Symphony.

This move toward dancing is hardly inappropriate to a school that has George Balanchine as one of its most distinguished graduates, and indeed perhaps the most glaring difference between the Kirov and Bolshoi manner of ballet presentation is that whereas the Bolshoi places the emphasis on drama, the Kirov places the emphasis on dance. This tendency can be seen clearly in the wonderfully sensitive classical revivals of Konstantin Sergeyev, whose productions of *The Sleeping Beauty* and *Swan Lake* were greeted with almost

Left: Alla Osipenko and Igor Chernishev in Tchaikovsky's "Fantasia."

Right: Alexander Pavlovsky and Xenia Ter-Stepanova in the pas de deux from the ballet "Flames of Paris."

universal acclaim during the company's recent London season. Sergeyev's approach to both ballets is similar. He aims at providing a carefully detailed, yet unobtrusive dramatic frame for the production that while perfectly setting the mood also concentrates the attention upon the dancing.

That compelling sense of involvement to be found in Bolshoi productions and performances alike, is here missing. These dancers from Leningrad take as their fundamental creed an absolute belief in the totally expressive power of the unadorned classical dance. The result is a style of dancing which some members of the English audience found strange, but Americans used to New York City Ballet may well find themselves in more immediate sympathy with it.

Yet the differences between the Bolshoi and Kirov dancers cannot be entirely summed up in terms of either involvement, or histrionics, or even projection. Such considerations are part of the story, but do not take technical differences into account. The Kirov dancers are more precise technically, and they do the most staggeringly difficult feats with a disconcerting lack of emphasis. In the West most of our dancers instinctively stress difficulties, and we accept this stressing, calling it "attack," or "panache" or some similar code word. The only group of dancers I know who consistently aim at giving a sense of ease to everything, with no accented acrobatics for contrast, is the Martha Graham company.

The Kirov dancers play everything very cool indeed, and the magnificently gushing Bolshoi theatricality is almost entirely absent. The Bolshoi dancers were quite willing to sacrifice impeccable techniques to the cause of stagecraft, and few companies make greater efforts to be loved and accepted by their audiences. Their Kirov cousins are friendly, unaffected, yet a little reserved. Dramatic illusion means much less to them. In a ballet like *Giselle* the entire Bolshoi company seemed suspended on a single heart-beat. The Kirov dancers watch the tragedy with certain professional sympathy, but at the time the corps de ballet is quite likely to indulge in private, and audible, conversations. They giggle on stage, literally at the drop of a hat. In all this they are much more like Western dancers, but when they dance — the Maryinsky legend is reborn.

In London the company's principal dancers, Dudinskaya and Sergeyev, did not appear on stage. This caused universal regret, and the London critics petitioned the company, the impresario, Covent Garden, even the Soviet Ambassador, in an effort to persuade them to dance, but all to no avail. Although both of these veteran dancers are now in semi-retirement, it may have been that they could have brought the specific quality of a *great* dance personality, which the season lacked. The company sent to London was terribly young, and while it had many fine dancers, and a few magnificent dancers, one missed the impact of the great individual artist who might have summed up the whole Kirov style within her personality.

Perhaps this was one of the main reasons why the Kirov did not cause quite the furor in London that was created by the Bolshoi. That, together with the fact that this was no longer the first occasion we had entertained a company from the Soviet Union. On the other hand the Kirov struck up a firm bond with the Covent Garden audience, particularly the gallery audience. They were, for example, the only visiting company apart from the New York City Ballet that the gallery subscribed to send flowers to at the end of their last performance. And it is perhaps important to emphasize that despite their reticence, the company had a great deal of charm and spontaneity.

On the last night of the season — a crazy night when the gallery audience took the performance in hand, successfully petitioned the management to have the cast changed at the last minute, then for the first time in the history of the opera house insisted on the ballet being interrupted for two encores — Alla Sizova, a favorite and charmer, was dancing Aurora in *The Sleeping Beauty*. Curiously she had never danced it in her life before the previous night (the Kirov had three or four dancers performing roles for the first time ever in London) and she had a marvelous success. At the end the company was lined up ready for the last night speeches, and Sizova was given a bouquet. Sizova looked at the flowers, hugged them impulsively to her, and then suddenly rushed over to where her teacher, Dudinskaya, was standing, swept down into a curtsy and presented them to her. The audience, which for the whole season had been conniving, as only a regular opera house audience can connive, to get Dudinskaya to dance, seized this opportunity to pay homage to a great dancer and roared its approval. It was a strangely moving moment that has nothing much to do with ballet, yet quite a lot, I think, to do with the Kirov.

END

"BE FOR REAL"

An interview with James Berry

BY MURA DEHN

Several years ago I asked Langston Hughes whether he would help me work to create a company of true folk artists —artists from the church, from vaudeville, from the dance hall. I wanted to show how American Negroes have created in the Jazz Era, a little before and after — a tremendous variety of invention of style, of form, of mood. I wanted to reveal how in each of these periods there was an explosion, a revolution, and how jazz has brought for dance and music, an unprecedented renaissance, and in poetry, a beginning of it.

He laughed. "You want to do what no one has been able to do. You want to catch the 'wild birds.' It is terribly difficult." He told me how he tried it with his Suitcase Theatre and other ventures, but it never worked. Never knew whether they could come to perform till the last minute. Too nerve-wracking. He finally gave up. "If you can catch them and pin them down, more power to you! I will then gladly contribute my part."

I have tried to do it for many years. I have succeeded in fragments. And yet it does not seem so impossibly difficult as Langston Hughes thinks.

True—these folk artists are "wild birds." They sing or stop as the spirit moves them. Untamed, and yet great masters of their art. They are the best. The only ones that count — for me.

Maybe they cannot be controlled. But nobody cooperates better than these very wild birds when it is their own chosen venture, chosen by them and meaningful to them. They never fail in a festival or pageant, nor desert any traditional manifestation. They will work, build and contribute, even without remuneration—sometimes at their own expense.

What I still hope to create is a pool, a center for these artists. A school and a theatre where they can come and go, where they can fly out and return. It will grow if they see that it is their own. If it brings them a livelihood, if it is a spring board for young talent, if it crystalizes their dispersed achievements, it might work. A university — an academy of jazz! — but, like the universities of medieval times, the professors might be vagabonds, the scholars —adventurers of life. It would be best if such a center was created in conjunction with a dance hall. As it was with Savoy, as it now is with Palladium. A dance hall which is both a birth-place and a testing ground for the new vogues—with a school and a stage attached to it. So much more would grow around it—a book and record library, recording and dance notation center, movies to show and to be made.

America has given birth to an organic creative tide! Now she should house it!

James Berry, sometimes known as "The Jazz Devil"

One of these "wild birds" is James Berry —one of the unforgettable dancing Berry Brothers. He is a rare artist. In dance, in mime, in comedy, he has style, elegance, sorcery. What he conveys is meaningful.

Several years ago he stopped his theatrical appearances after the sudden death of his brother Annanaias. They had danced together since the age of 4. To James, theatrical life without him appeared empty. He paused at the height of his fame.

But during these years James Berry has kept growing and developing as an artist. He has explored his past and prepared for the future.

He has worked, with Herbert Matter and me, on a documentary film about jazz dance history, and he has created an entirely new repertory of numbers. He thought through and compiled a course in "The History of Authentic Jazz Dance," gave it with great success at the Academy of Dance and Music in Philadelphia. He has appeared in several demonstrations. Last May he gave a concert at Carnegie Recital Hall, for the first time working with a group. For this performance and the film he blended rock and roll, bop, the jumping style of young wild ballroom dancers with his own theatrical, sophisticated style.

But he has not yet returned to the commercial theatre. Maybe this is not his road any more. Is there another kind of stage where the artist can find his new self before the public, or better yet — together with the public? Where the competition with one's own achievement and the pressure to live up to it, can be forgotten in the search of new discovery?

In this interview Mr. Berry gives a glimpse of what he means by his favorite saying: "I am for Real — before Real!" And he writes it down: "Be for Real," very pleased with the pun.

THE INTERVIEW

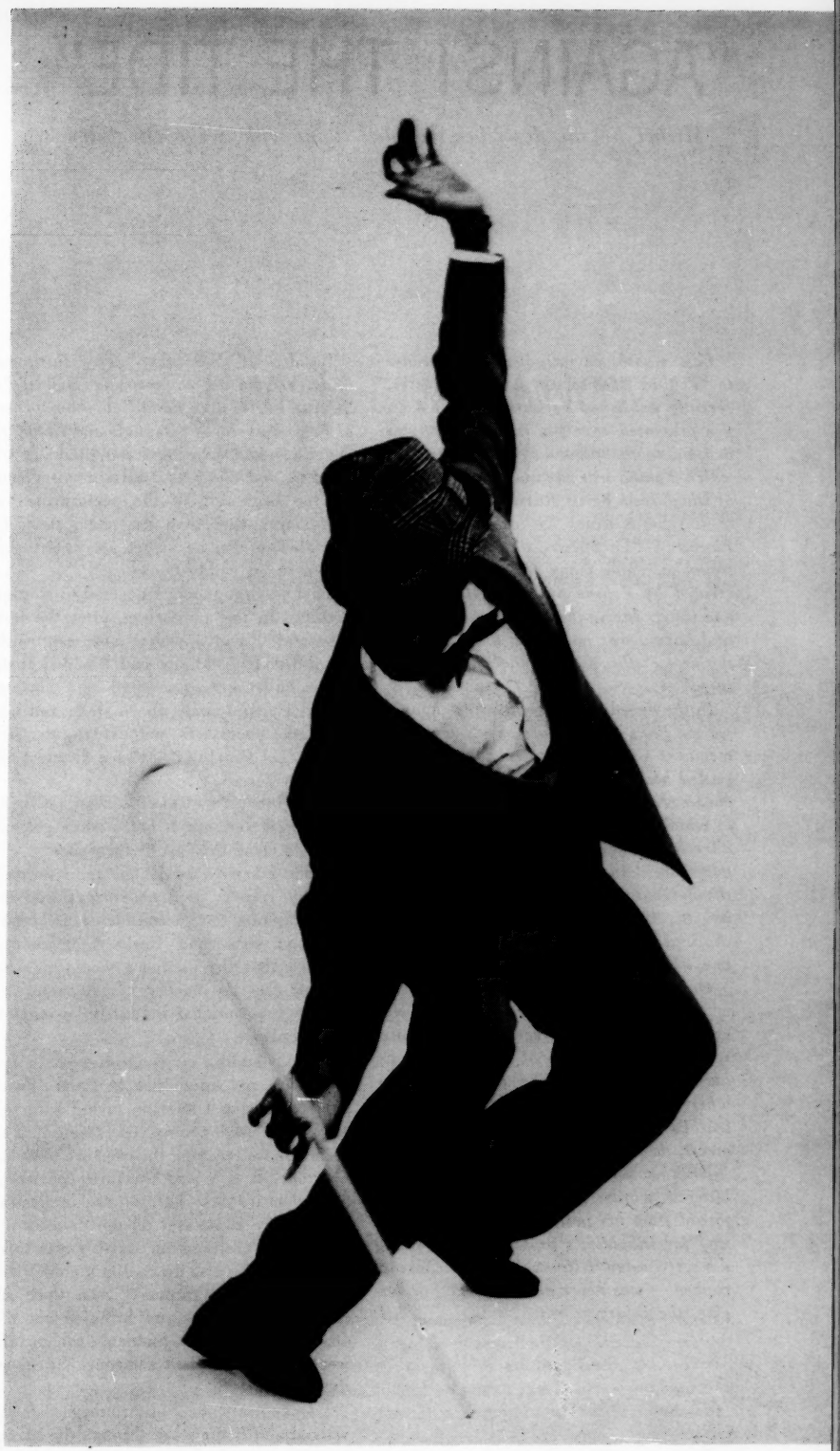
M.D. *How would you describe yourself as an artist, J.G.B.?*

J.B. What do I always tell you? I am an entertainer. You know! I don't like people to ask me questions. I drink scrap iron, because it quiets my nerves. I don't do it to work. I can't work when I am drinking, and I don't need it to create. But when I drink I can conceive. Only, I cannot execute it. I can find. I get so much in my head that I can't create at all. Then I have to fix it. To make it into something. It quelches me down. I let my mind rumble with the life, with the world, with what really happens. Things that are reality—that happen in life — are depressing.

Life just as it is now costs money. Money to live. And it is depressing. Money is not that important. It should not be. But it is. Money is the whole thing.

So — that's depressing. Because you

"One of the jazz greats . . . he has style, elegance, sorcery."



don't want to work for peanuts. When you work, it must be for money, a money thing, and that makes it bad. I worked first for nothing. For ice cream and candy. I just had no money. I did not have to worry about it. And then — the glamour of the whole thing! It was natural. It came by itself. And the whole business of it was no business. It was just living. Gay in all the ways! No worries, just gaiety! Everybody sparkled! It kept you lively. It kept you healthy. You could eat and sleep and perform. You did not call it work. You enjoy the people that look at you and people enjoy you.

You try to do something that people would want, so that they like you. But the performers now, they do it like a piece of machinery. They are not really for real. Every day is the same thing. They talk only about pay. Then your heart was in entertaining the people. The expectations of the people that you enjoy and that enjoy you —that was your pay.

Now you have to make money. When you make money, you have to do not what you want, but what pays. If you can catch them people sometimes after hours you see some of the gosh darnest things happen, things you never see in a show.

But the moment they feel they have to make a dollar, they lose the inspiration. It takes the edge off. You can't do it. You overdo it.

You lose your natural state of enjoyment. That is why there is nobody hardly around that is too good. True performers don't worry about money.

M.D. *How come you dance mostly when you are by yourself? When there is no one to see you?*

J.B. I dance like that because it's natural for me to want to feel myself — to be sure that I can prove to myself that I am capable. It is like a tonic. I dance like that for an hour or two. I know then that I am all right! Not to be living in the past, but know at present that I am capable. That I can produce when I so desire. I could never fool myself. I must get rested. Get enough sleep. But the main thing is that

(Cont'd on page 70)

"AGAINST THE TIDE" *(Concluded)*

Michel Fokine describes troubled times with Serge Diaghilev

Last month we introduced our readers to "Fokine: Memoirs of a Ballet Master," recently published by Little, Brown & Co. We presented excerpts from the chapters devoted to the fabulous years 1909-12, in which Fokine was the sole choreographer of Diaghilev's Ballet Russes. It was during these years in which "Scheherazade," "The Firebird," "Le Spectre de la Rose," "Petrouchka," and many other ballets were created by Fokine and his collaborators, and it was during these years that the original impact was made that deeply marked the arts of the West in the past half-century.

In the decades since, much has changed, yet the links to today are very strong. The members of the Diaghilev company who settled here have become our teachers and choreographers. The Leningrad company, in which the leading dancers of the Diaghilev troupe grew up, is at last arriving on our shores. And, less tangible, but as real, the enigma of Diaghilev — his personality, his achievements, his decadence — continue to interest and fascinate everyone who loves the dance.

On the far side of these pages are the words of a 21-year-old college senior. Her essay was written ten years ago, and it presents the point of view of a brilliant young lady whose ideals, like those of many others, were moulded by what she had learned about Diaghilev and his achievements, as seen in the perspective of time.

On this side of the page are the embittered words of Michel Fokine, who, forced from his position in order to make way for Diaghilev's protégé — the young dancer Vaslav Nijinsky turned choreographer — was never able to forget, or forgive, the injury. *L.J.*

Besides all the other petty intrigues *(Ed.: related to emphasizing Nijinsky's "L'Après-Midi d'un Faune" at the expense of Fokine's beloved "Daphnis and Chloe")*, Diaghilev had scheduled the premiere of *Daphnis and Chloe* as a curtain raiser and set the beginning of the performance a half-hour earlier than the usual time. It was obvious that he wished *Daphnis* to be shown to an empty house.

That was too much. I decided to stop at nothing. In the auditorium, after the last rehearsal, I had a violent argument with Diaghilev. . . . At the end I added that, if the ballet were presented as a curtain raiser, I would come up on stage and address the spectators and explain the situation. Let Diaghilev have me dragged off stage by force . . . .

It is difficult to describe what my wife and I went through at home while getting ready to make this last "appearance."

When I arrived at the theater I noticed that the scenery of *Scheherazade* was set up. Diaghilev had surrendered. *Daphnis* would go on second. I was right when I claimed that the audience would pay no attention to the earlier curtain time, as can be substantiated by the following unusual episode.

I was standing on stage dressed in my tails with my opera hat in hand. From nervous tension I kept on toying with the hat, continually opening and closing it. The orchestra was playing the overture to *Scheherazade*. It is a long overture, consisting of the entire first part of the orchestral score. Only at its end do the dancers assume their positions on stage. I was talking to someone also dressed in a non-Oriental costume. The property men were arranging the pillows and bringing out the Oriental water-pipes. Suddenly the curtain went up. By accident someone had given the order.

I looked into the auditorium and slowly walked across the stage through the harem to tell a stagehand to bring down the curtain. I walked slowly, because there was no one in the auditorium. And it was to such an auditorium that Diaghilev had wished me to present the premiere of my new ballet.

While the performance was on, in the wings, and during the intermission behind the closed curtain, an uprising was brewing. Some dancers, followers of Nijinsky, said that I had insulted their director as well as the company; others, taking my side, spoke about the intrigues. I heard the words, "We will not allow . . ." As I later learned, I was to be presented with flowers and a gift, since this was the last day of my many years of work with the company. Part of the company was protesting the presentation. It subsequently turned out that Nijinsky had forbidden the dancers to present anything to me.

There was also another altercation during the intermission. I was surrounded by a group of angry, threatening dancers. Other dancers formed a ring closer around me, ready to come to my defense if necessary. At the critical moment, the overture ended and someone called out "Curtain!" Both factions ran to the wings to take their places. I went to the first wing to direct the performance.

The curtain rose; the first performance of *Daphnis and Chloe* began to a house filled to capacity. The ballet was performed perfectly, by the dancers loyal to me and by my enemies, alike. A whole herd of sheep walked across the stage. They were tended by shepherds and shepherdesses. The prayers, the offerings of flowers and wreaths as gifts to nymphs, apotheotic dances, pastoral peace, harmony — how far off this was from the belligerent atmosphere and the narrowly averted riot just a few seconds before on the very same stage! . . . .

In spite of Diaghilev's doings, the ballet was a tremendous success.

But my heart was heavy.

Saying farewell to no one, I left the theater and my latest ballet, certain that I would never work again for the Diaghilev company and probably would never again see my ballet. My wife and I went somewhere to have supper. We sat in silence, unable to eat.

Very late at night we returned home to the Hotel des Deux Mondes on the Avenue de l'Opéra. At the entrance to the hotel we were met by a group of waiting dancers. In their arms they held flowers and a vase. . . .

Thus, late at night in front of the hotel entrance, farewells were exchanged between me and a small group of dancers brave and loyal to me, dancers from the company to which for many years I had given an entire repertoire, and with whom I had worked in a friendly, enthusiastic and, at times, joyful manner to create the new Russian ballet. And so I left Diaghilev.

Contrary to recurrent legend Diaghilev never was a ballet master. He never studied the art of the dance, never was a dancer, did not compose any dances or ballets. Therefore, he could never have been a choreographer. The fact that the performances of the Ballets Russes were organized by M. Diaghilev and went under the name "Diaghilev Ballets Russes" gave many people, not familiar with the way ballets are composed and produced, reason to believe that Diaghilev was the creator of the compositions he presented.

No one would think, however, that Diaghilev was the composer of the operas, the performances of which he presented, or that he wrote the symphonies of the concerts which he managed, or painted the pictures for the exhibitions which he organized. The great misconception around Diaghilev's name arose only in his relation to the ballet. The ballet workers, choreog-

(Over)

"PEOPLE I WISH I HAD KNOWN"

What Jacqueline Kennedy, America's First Lady, wrote about Diaghilev

In 1951, when she was Jacqueline Lee Bouvier, a 21-year-old college senior in Washington, the future Mrs. John F. Kennedy won Vogue Magazine's 16th Prix de Paris Essay Contest. She finished first among 1,280 seniors from 225 colleges. Dance Magazine reprints the following, from her group of prize-winning essays, with the kind permission of Mrs. Kennedy and of Vogue Magazine.

Putting them in chronological order, I would say that the three men I should most like to have known were Charles Baudelaire, Oscar Wilde, and Serge Diaghileff. They followed close upon each other in the three quarters of a century from 1850-1925. They came from three different countries and specialized in three different fields: poetry, playwrighting, and ballet, yet I think a common theory runs through their work, a certain concept of the interrelation of the arts.

Baudelaire and Wilde were both rich men's sons who lived like dandies, ran through what they had and died in extreme poverty. Both were poets and idealists who could paint sinfulness with honesty and still believe in something higher. The Frenchman, an isolated genius who could have lived at any time, used as his weapons venom and despair. Wilde, who typified the late Victorian era, could, with the flash of an epigram, bring about what serious reformers had for years been trying to accomplish.

Baudelaire and Wilde were both rich men's sons who lived like dandies, ran a tendency to associate the impressions given by one of the senses with those of another. He speaks of perfumes, "green as prairies, sweet as the music of oboes, and others, corrupted, rich and triumphant." Wilde did not intend it, but I find the same interaction in his poetry; the musk and gold heat that emanates from a vase of flowers in the "Music Room." What a pleasure to set either's poems to music or to paint.

Serge Diaghileff dealt not with the interaction of the senses but with an interaction of the arts, an interaction of the cultures of East and West. Though not an artist himself, he possessed what is rarer than artistic genius in any one field, the sensitivity to take the best of each man and incorporate it into a masterpiece all the more precious because it lives only in the minds of those who have seen it and disintegrates as soon as he is gone. What he did with the music of a Rimsky-Korsakov, the settings of a Bakst or a Benois, the choreography of a Fokine, the dancing of a Nijinsky, make him for me an alchemist unique in art history.

It is because I love the works of these three men that I wish I had known them. If I could be a sort of Over-all Art Director of the Twentieth Century, watching everything from a chair hanging in space, it is their theories of art that I would apply to my period, their poems that I would have music and paintings and ballets composed to. And they would make such good steppingstones if we thought we could climb any higher.

raphers and dancers, as well as the composers and artists, are greatly indebted to the energy, talent and enthusiasm of this exceptional impresario and connoisseur of art. If it were not for Diaghilev, many ballets would probably never have reached the footlights, and many a music score would have remained forgotten on the shelves, or would not even have been written by their composers.

Diaghilev's services, as the propagandist of Russian art and the amalgamator of its best talents, are very great. Yet, as the former choreographic director of the "Diaghilev Ballets Russes," I must state that the choreography was not created by Diaghilev but by the choreographers who composed and directed the ballets for his organization, or reproduced ballets for him which had previously been composed elsewhere.

If I were asked, at the termination of my work with Diaghilev, what was his attitude towards the ballet, what were his ideals in this art form, I really would not be able to answer. I worked in his enterprise for five years and never heard him support any views, any theories, or any special trend in ballet.

Good taste? Certainly. He spoke about it — but then again, not about his own taste in most cases, but about the taste of the audience which was about to be "introduced to our presentation." "Paris will go crazy about *Petrouchka*," "The public will be dazzled by the 'Polovetzian Dances'," or "Give Tchaikowsky in Paris? Impossible! Paris does not tolerate Tchaikowsky"—such categorical appraisals, always leaning on the taste of others, the likes and dislikes of the "patrons," very often issued from the lips of Sergei Diaghilev.

On the subject of music he spoke for himself (always after consulting numerous musical authorities), but I never heard him venture an opinion on the subject of the dance. Why did I never ask him for his opinion? Because, at the very outset of our acquaintance, when he told me of his desire to bring my ballets to Paris, I felt that we had exchanged views on the subject of ballet and that he was in complete accord with me. I was certain that he would accept my entire program of ballet reforms and that he sincerely approved of everything I produced and the manner in which I staged it.

I felt that the short skirts of the ballerinas, starting at the waist and terminating slightly below the buttocks, were just as repulsive to him as they were to me; that Greek characters in pink tights and satin shoes appeared just as incongruous to him as to me; that legs stiffened out like boards and arms curved like wreaths over the head were to him just as much of an offense against the grace and beauty of the human body as they were to me. All this seemed to me very clear and plain. There was nothing further to discuss, for, assuredly, he thought and felt exactly as I did, otherwise he would not have approached me.

Now, when I look back on this happy period of my life, I see sincerity, truth, and purposeful meaning instead of falsehood and nonsense. The undertaking appeared to me as timely, necessary, and simple. . . . I believe that with my reforms I attracted people who understood the purpose of these innovations and who were interested in furthering their development.

But thirty years have passed since my first association with Diaghilev, and I begin to review in my mind what he presented to the public. He retrogressed to what seemed buried forever at the beginning of my career. It became clear to me that, so far as he was concerned. I was "the voice of one crying in the wilderness." I staged my ballets for him, but I was not able to inspire him with my views and with my reforms. What I regret above all was my inability to transmit to him my rejection of what I considered to be false, outworn and harmful for the continued progress of the ballet. When new ballets were added to the Diaghilev repertoire after I left, we saw the reappearance of short skirts, arms curved over the head, and the old ballet technique applied in total disregard of style and sense, and in contradiction to the mood of the ballet presented.

This was not because of any change in or evolution of Diaghilev's principles, because he did not have any. Without them he traveled a glorious path in the ballet field, surrounded by the talents of a large collective of artists. There is a Russian saying, "What thou does not sow, thou shalt not reap." Diaghilev proved the fallacy of this saying.

A man collecting pictures for a gallery exhibition may include the works of the most diverse schools, styles and periods, finding space for the classics as well as for the ultramodernists. In the same manner Diaghilev collected ballets. I agree that, if you look upon Diaghilev as a collector, merchant, or propagandist, then the catholicity of his taste, the absence of narrow-mindedness or partisanship, could be considered a great asset.

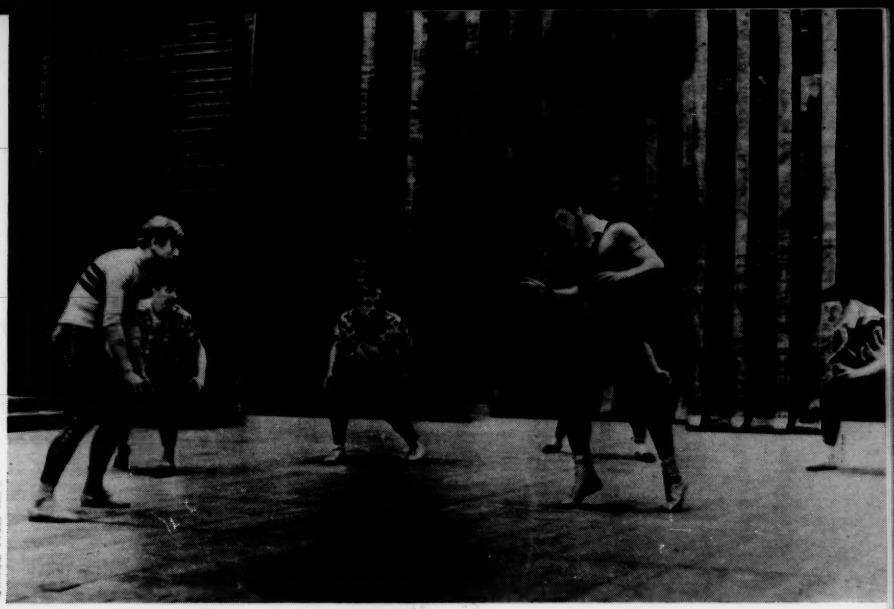
But is this so? Is this the manner Diaghilev is described in numerous books on ballet? Is not Diaghilev elevated to the position of creator of the ballets and director of the ballet productions from the very inception? Have not portraits of Diaghilev found their way into those of the creators of ballets? This sort of aggrandizement takes him out of the class of collectors and propagandists and, at the expense of the choreographers, ascribes to him attributes which he did not possess.

Diaghilev signed a contract with me for 1914 and 1915. He persuaded me to create all the ballets in 1914, on condition that in 1915 I would be required only to rehearse the repertoire and make a personal appearance in America. He urged me to arrange my fees in such a manner that I would receive the largest amount in America, where he himself would be better paid. Therefore I completed the main part of my work, expecting to receive the augmented compensation in America. On January 1, 1916 Diaghilev went to the United States without even notifying me, and without paying what he owed me for the previous season. He did the same with my wife, Vera Fokina, who helped him out by performing the ballerina parts of the entire repertoire during the German tour in 1914.

In 1919, while in New York, I received telegrams from him with an invitation to resume work with his company. I answered: "I will not discuss any new agreement until I am paid in full for my previous work, as per the old contract."

But since he never did pay this old debt, I never worked for him again. *END*

IN THE NEWS

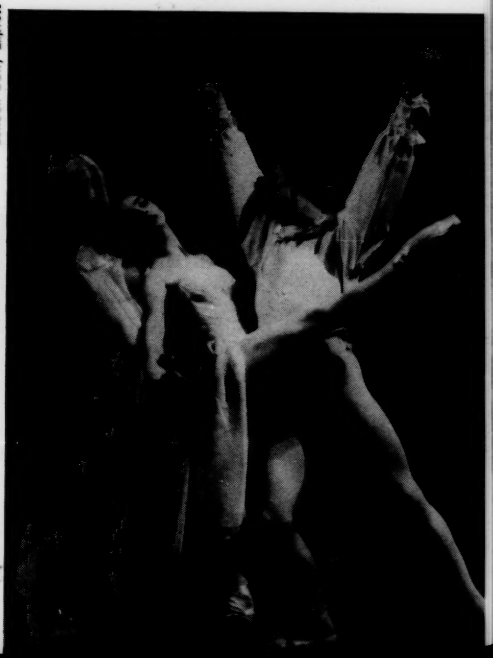


United Press Int'l

right: FLATTERY OF IMITATION? For Muscovites, who haven't seen *West Side Story*, the Bolshoi Ballet has premiered the 1-act ballet *Night City*, souvenir of its '59 visit to Robbin's B'way musical. Choreographed by Leonid Lavrovsky, it eliminates race angle, includes gang of street thieves, rumble (note photo parallel to *WSS*) in which honest-worker hero is knifed, jazzy skyscraper-neon light decor, and a character named "Fop" dressed like Uncle Sam of *Pravda's* political cartoons.

left: NEWCOMERS: Ballet Granada, a co. of 6 dancers and 4 musicians headed by Estrellita and Raul (seen here), makes its U.S. debut with a 10-week tour beginning January, following appearances this month and next in Venezuela.

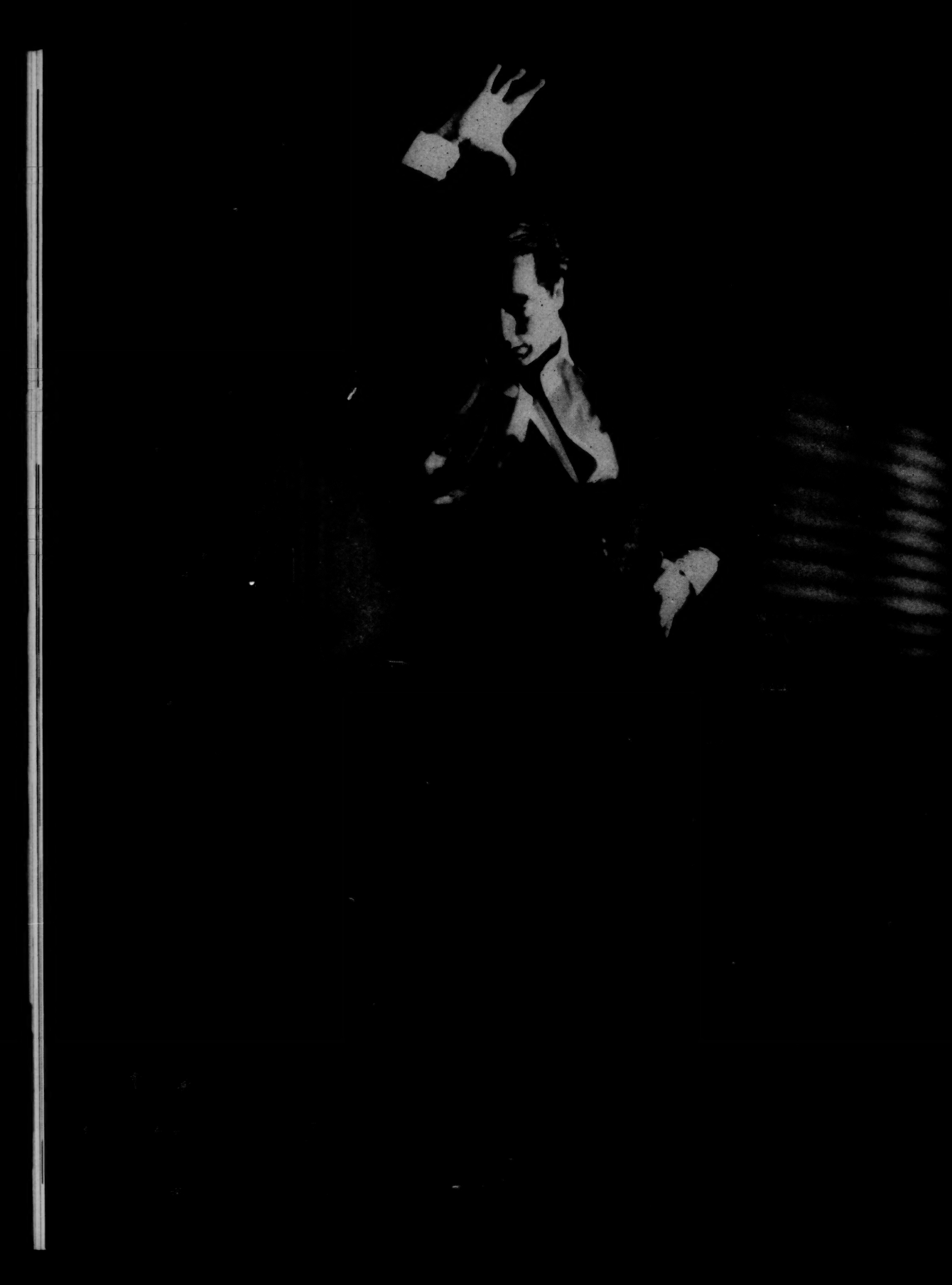
below: TRAGEDY: Maria Fris, 29-year-old ballerina, one of Germany's leading dancers, plunged to death from the stage catwalk of the Hamburg Opera House during May 27 rehearsal of *Romeo and Juliet*. She had had to withdraw from role of Juliet because of recurrent ankle trouble. Shown here with long-time partner Rainier Kochermann (right) and Paul Herbinger.



London Daily Express

below: OFF TO COVENTRY: At London Airport, en route to July 11-15 Midlands Festival of Ballet, are int'l all-star cast Rosella Hightower, Anton Dolin (dir.), Carla Fracci, Milorad Miskovitch, Colette Marchand, John Gilpin, Natalie Krassovska, Kjeld Noack, Margrethe Schanne, London Philharmonic conductor Anatole Fistoulari. (Andre Prokovsky arrived separately.) England's ABC-TV sponsored Festival, televised excerpts.

United Press Int'l



BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

DON DE NATALE

Flamenco and jazz? An unusual combination. But these very different dance forms, imaginatively placed side by side and expertly performed, have created excitement and an original night club act. The protagonist is a young American dancer, born in New London, Conn., of Spanish-Italian parentage. His name is Don de Natale.

Like so many others, Don claims Fred Astaire as his earliest dance inspiration; later Spanish dancers Jose Greco and Tony de Marco became favorites. But though he was intrigued by dancing from childhood, Don did not begin to study in earnest until he was 17. By that time, he already excelled at ballroom exhibition dancing. He had won a Lindy contest when he was 13, and a samba contest at the age of 16. Having completed his high school education, he determined to make dancing his career.

He began his formal training with ballroom specialists Josephine and Albert Butler, then Ballroom Editors of Dance Magazine, at their N.Y. school. He spent two years studying virtually every form of ballroom dancing, and also taught beginners' classes to earn his bed and board. Then the Butlers recommended that he pursue a disciplined course of basic, academic dance study.

During the next two years, he attended daily class at the School of American Ballet, took additional classes with Lisan Kay at Ballet Arts, and began to study classical Spanish dancing with Mariquita Flores, with whom he still continues to study. (Mme. Flores has also staged some of Don's night club routines.) Later, he added jazz classes with Matt Mattox and Lenny Dale at the June Taylor School.

In 1955, Don took first place in the rumba category of the annual Harvest Moon competition, and that same year he won the nationwide Old Gold TV Award for outstanding dancing. The following year, still an amateur, he was winner of the NYC All-Round Dance Championship.

He obtained his first professional engagement, as a Spanish dancer, in the fall of 1957. Originally accepted for the corps, he made his debut in the leading dance role of the Specter in the NYC Opera Co's production of *El Amor Brujo*. He also danced in the companion piece, *La Vida Breve*, both dance-operas by Manuel de Falla, presented under the direction of Jose Iturbi.

Then Don decided to specialize in Flamenco, which he enjoys most of all. He says, glowingly, that Flamenco dancing is masculine and passionate; he loves its beauty of line and its exciting castanet and heel beats. Basically mild-mannered, genial, and of average height, Don claims that Flamenco makes him feel "imposing, arrogant and eight feet tall."

He soon embarked on a career in night clubs (the area of his choice) that took him from coast to coast. First, he teamed up with Maria Alba (later a member of the Ximenez-Vargas Co.) in an act that was strictly authentic Flamenco. His next partner was Elba Ocompo, who had previously danced with Jose Greco. Then he was engaged as partner to Abbe Lane (Mrs. Xavier Cugat), and with her, for a year and a half, was an outstanding member of Cugat's organization, which appeared in the foremost clubs of the U.S. and Canada. By this time, he realized clearly that night club audiences were attuned more to commercialized versions than to authentic style, and he began to adjust his performing accordingly. Thus the juxtaposition of Flamenco and jazz.

On television, he has made five appearances on the Ed Sullivan Show: once as a Harvest Moon winner, twice as a soloist, and twice as partner to Abbe Lane. He has also danced on the Voice of Firestone, and has filmed several TV commercials in Flamenco style. In July 1959, for an initial guest appearance on TV's Ted Steele Dance Party, he introduced his new half Flamenco-half jazz arrangement. The impact of his dancing, and the appeal of the two-part presentation, landed him a contract to perform weekly on this ballroom dance program, where he later judged contestants, too.

That same year he danced in the successful off-Broadway production of Lorca's *Blood Wedding*, his only legitimate theatre appearance thus far.

His current night club act (with partner Clarrissa Talvé, who has appeared in the companies of Carmen Amaya and Vicente Escudero) opens with the Argentine "Tango Malaguena" (first danced as Flamenco, then as jazz to a "jazzed-up" version of the music). This is followed by the "Malunga," which highlights Don's virtuoso heel work. And the program closes with the "Habanera" from *Carmen* staged in traditional Flamenco style. This unique act has "caught on."

He has recently taken it to Southern California, where he is also being screen tested by Warner Brothers, and is being considered for the role of Rudolph Valentino in the film biography of Mae Murray.

BOYS UNLIMITED

Texas Western Civic Ballet finds unique solution to problem of obtaining male dancers

BY DORIS HERING

Although the eight boys participate in all-male classes, they are given special pas de deux work to help overcome their shyness with girls — on and off stage.

It all started with a girl — an orphan girl. Her dream was to be a dancer. She also wanted to go to college, perhaps to major in dance.

But had she any aptitude? She took her problem to Father Jose Saez, one of the supervisors in the St. Margaret's Children's Home, where she lived.

Father Saez had the good sense — and the good fortune—to approach Miss Ingeborg Heuser, artistic director of the Texas Western Civic Ballet of El Paso. They discussed the girl's problems, and then the conversation expanded to the educational and cultural opportunities available to the other children in the orphanage. In the sudden rush of warmth and sympathy and eagerness-to-help that assails most adults when they hear the word "orphan," Miss Heuser found herself offering to audition the children of the home for scholarships in her school, the Ballet Centre of El Paso. About fifty children turned up for the audition, and as Miss Heuser says, "were heartbreakingly eager to please."

Surprisingly, none of the girls indicated any special aptitude. But about ten of the boys brought a sparkle to Miss Heuser's eye. They were intelligent. They were enthusiastic. Best of all, they were young! Their ages ranged from eleven to fifteen, which meant that there was a good chance for them to become future dancers with the Texas Western Civic Ballet.

The Civic Ballet is itself a relatively young organization. It began about four years ago as an adjunct to Miss Heuser's school. But after fighting the usual battle of "promises, praises, and no money," Miss Heuser offered her services to the music department of Texas Western College, a part of the University of Texas. She designed costumes and scenery, did leg work, and all the while talked of her dream of a true civic ballet for El Paso.

It worked. She was offered the opportunity to teach ballet at the college. But more important, her company, renamed The Texas Western Civic Ballet, was given the official sponsorship of the college. It uses college facilities for rehearsals and performances and works in conjunction with the college orchestra under Abraham Chavez.

The Ballet has its own board of advisors, of which Miss Heuser is the only woman. Board President is the Rev. Charles C. G. Manker. Dr. E. A. Thormodsgaard, chairman of the college music department, is also a member. So quickly have the activities of the Ballet grown, that this fall Miss Heuser has invited Marc Wilde, choreographer of the Pacific Ballet, to be her associate.

Despite its connection with the college, the Civic Ballet is an independent organization, and, as such, is the sponsor of the boys from St. Margaret's. It provides them with slippers and lessons. It also sees to it that they attend all rehearsals and performances of the company. The nuns and fathers of the Home provide their tights. And it is Father Saez's job to escort them to class three or four times weekly.

He has become so entranced with the project that he took it upon himself to install a practice barre in the Home. More than that, he offers the boys constant encouragement—something that the average youngster in a private family might not receive from his own parents.

And how about the boys? For some, the ballet scholarship is a serious challenge. They appreciate the opportunity for a career and for enrichment that otherwise would probably never have come their way. For others, there is a certain initial glamor — the glamor of being singled out from the rest of the children at the orphanage. Whether they can be held when this wears off, remains to be seen. In the meantime, the Texas Western Civic Ballet has a fine source of male talent — one that will be constantly renewed, for yearly auditions are planned.

This is, incidentally, the most original and sound means of obtaining male dancers that has yet come to our attention. Some regional ballet companies augment their male roster by sharing dancers with other groups. Some company directors teach ballet in nearby colleges and try to entice physical education majors into their ranks. One group is even contemplating a plan whereby local business firms will give part time jobs to male dancers. But in all of

REGIONAL BALLET—USA

A Monthly Feature

Father Jose Saez escorts the boys to class at El Paso's Ballet Centre. He was also responsible for installing a practice barre in the St. Margaret's Children's Home from which they come.

these cases, the dancers are older and consequently less pliable.

The Texas Western Civic Ballet is getting them while they are at the most propitious age for training . . . and as an added bonus, the presence of these youngsters has attracted other boys in the community, so that this past summer some of the mixed classes have had more boys than girls. And that, in the world of regional ballet, spells utopia. *END*

IN THE NEWS

ON THE GO: Marina Svetlova and George Zoritch in Sao Paolo, Brazil, during June guest appearances with South American ballet. cos. The pair star in the So. Vermont Art Festival's Sept. 1-2 "Giselle."

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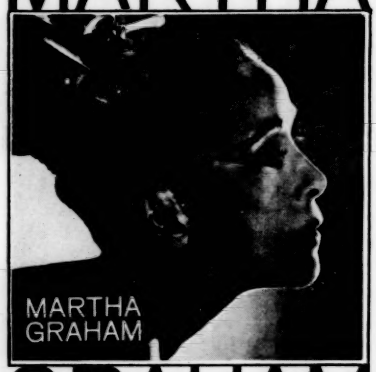

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TAP SERIES

THE MEANING OF STEPS

BY PAUL DRAPER

I have described many steps in these columns, and I trust you know them all. There must be many more that you have learned in other ways. There are as many more again that neither of us has seen, and still more that haven't yet been thought of. Supposing you could do them all with expert ease — do you think you would be a good dancer? Of course the phrase "a good dancer" is ambiguous and open to as many interpretations as there are people in dance audiences. Let us simplify the problem by defining a good dancer as one who evokes a profitable response from a majority of the audience. Profitable, that is, to the audience. (A response profitable to the dancer would limit the discussion too drastically.) This, of course, is not by any means a complete definition of a good dancer, but it will serve for now.

I'm sure you have seen dancers of relatively equal technical ability who have not evoked the same response. They can both do steps of the same sort, yet you prefer one to the other. Not because one has a more pleasing personality, but for a more subtle reason. Steps themselves have no meaning at all beyond being indicative of the muscle strength, neural response and coordination necessary to perform them. A dancer can excel in those three departments, be charming and full of personality as well and still neither excite nor communicate. Perhaps "excite" is not an exact word in this instance. Sheer athletic virtuosity can be very exciting, as witness a Brumel or a Thomas high jumping over seven feet, or a weightlifter doing a "clean and jerk" with double his bodyweight. But in these instances it is the feat itself that excites, and one's reaction would be the same regardless of who performed it.

This is not so in the case of a dancer. Here the feat is subsidiary to: 1) why it was done, 2) what came before it, and 3) what follows it. There are exceptions, such as certain variations, tradition hallowed, in which skill is the sole object and virtuosity its own reward. Dancers may be bravoed for their performance of them, but will not necessarily be considered artists. Yet even in the most hackneyed variation there are differences in the impact of equally well-danced steps. These differences are generally due to subtle qualities of personality, costume, lighting and musicians, and are not part of the present discussion. We are concerned here with a more basic quality. What is the meaning of a particular step, and why does the same step vary in its effect on an audience?

Let us go back to the three things that make a dancer's step different from an athletic event. First, what precedes it. Suppose you're planning to use a series of wings with grands battements in a dance to the *Blue Danube Waltz*. The rhythm is to be 1 & 2 & 3 & 1 & 2 & 3, and you have not yet decided how to lead into them. There would be a great difference between beginning with slaps and beginning with a waltz clog. Both of these steps may have exactly the same rhythm, but the straight forward motion of a series of slaps (assuming they are so done) will not lead into the physical patterns of wings as smoothly as will the straight forward motion of a waltz clog. The fact that in a waltz clog each leg moves outward and inward slightly prepares the eye for the much larger movement of the grand battement when it follows. If you use a row of slaps where the movement is all in one plane, the eye will need to observe several of the wings before it sees their whole structure and can appreciate it. When you finish the wings, what do you do next? On your answer to this question depends the clarity of visual memory that the eye, and the viewer, retain. If you remain in the same spot and begin another rhythm, or do a little step, the memory will be blurred. Go away from that area and use some other part of space and floor for your next step. Let that space remain fleetingly impressed with what you have done. Of course the eye will follow you wherever you go, but it will remember better what you did if you are no longer there.

Now for the first qualification. Why did you do the step? Herein lies what makes the greatest difference. If you do the step either because you can, or because somebody told you to, it will have about the same impact as a talking dog — startling but not moving. You must decide to do a step with the same conviction that you have when you say "I love you." The inner confidence of having selected the most meaningful physical sequence of movements and rhythms is the strongest armor and the shiniest sword a dancer can have. Only from your very own experience and your own dancing can you become convinced of the reason for you to do a certain step at a certain time and place. There may be better ways. The important thing is to understand and love your way. Then any step you do will be better.

FOCUS ON SPOTLIGHT

BY DONALD DUNCAN

A formidable contender for Big Time billing in the dance supply field has emerged in the past several years — not in the large centers of New York, Chicago or Hollywood — but in Columbus, Ohio. The firm is Spotlight Dancewear. Behind this success-story operation is a dynamo of a man who is a mere 27 years old, Marvin Greenberg.

Apparently aiming to retain the title of "thinnest man in the dance business," Greenberg, who tips the scales at 115 pounds, leads a fast pace for his bustling group of co-workers. When the dance recital season descends in full swing it can bring a seven-day work week made up of twenty-hour days. They go through it because they love it.

Spotlight is an outgrowth of a Columbus retail concern, Modern Youth Shoe Store, which originally carried children's dress and play shoes. As an incidental service to customers they tried stocking dance shoes as well. Response was immediate and enthusiastic and brought the addition of leotards, tights, dance records and other dance accessories. In 1954 they entered the ready-made costume field, serving for the first two years the Columbus area only. For five years now they have distributed nation-wide and have now achieved a leading position.

Leafing through Spotlight's 1961 catalogue of costumes, one is struck by a wide variety of designs and a freshness of approach. They are the creation of Joyce Grant, who was trained in fashion at the Parsons School of Design in New York. Following a stint with a Broadway theatrical designer, she returned to her home in Columbus and since then has been associated with Spotlight as head designer.

In her quest for new ideas Miss Grant looks everywhere *except* in the catalogues of other costume houses. She says she won't allow herself to take the smallest peek, lest she be influenced, even subconsciously. Instead, she goes much farther afield — Europe, for instance. Last summer she spent gathering material in the fashion centers of Italy.

The proud parent of a recital student is a cinch to react with glee to such Spotlight ensembles as "Beatnik," "Red Pepper," "Big Top" or "Sweet Sioux" — for the girls, and a sporty bellhop jacket or a striped blazer for the boys. We were taken by the fact that among the colorful array of items it is possible to find a plentiful supply of costumes not overwhelmed with glitter, spangles and sequins.

As the season reaches its hectic peak, Spotlight — like all its colleagues in the field — receives many last-minute orders for recital costumes. Greenberg is proud of the fact that his extensive stock on hand makes it possible to solve most of these emergencies. Some orders, naturally, turn up much too close to curtain time. To forestall disappointment on the part of dance teachers, Greenberg has a rigidly enforced rule to send back by return mail orders which cannot be completed by deadline date. This policy is appreciated and has influenced the idea of planning ahead.

While Spotlight is prominent in the costume field, they feature also a large and popular line of dance shoes. Greenberg has a particular passion for developing new and better designs, and he currently holds several patents on special constructions. Supplementing a guaranteed-to-fit promise, he sends a traveling team to the smaller communities around Columbus to give on-the-spot fitting for dance shoes.

Teachers have told us that the need for costumes has increased lately with the growth of local-level television, which has become an important showcase for dance school talent. Also studios are contributing more and more talent to benefit performances in the community. Therefore, the end-of-season recital is no longer the only occasion for which costumes are in demand.

An annual big event at Spotlight is their January style show. Columbus dance students act as models, with commentary by a local TV personality. Afterward the teacher audience is given an informal buffet, hosted by the principals of the firm, who include Greenberg, his attractive wife Maxine, Robert Eisenman, Mrs. Sarah Topy and Mrs. Gail Noe.

Somehow Greenberg finds extra time to devote to civic and charitable projects. For example, he donates costumes to Columbus orphanages for their dance recitals. Another instance has been his assistance in the launching of the Columbus Civic Ballet Association. *END*

Each month Spotlight mails to studios promotional posters with an educational message directed to young students.

Designer Joyce Grant and Spotlight head, Marvin Greenberg, consult on an addition to the costume catalogue.

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SARABHAI *(Cont'd from page 25)*

movement is surprising, coming after the softness of her speech. But still more impressive is the face.

Mrinalini dances with her face alive: not the masklike communicator of the esoteric to the few, but the celebrant of ecstasy felt in the presence of divine love. When this first dance was no more than begun, the audience was already hers.

Minal Mahadevia followed Miss Sarabhai dancing a *varnum*. "The *varnum*," Miss Sarabhai explained, "is the most important dance on an Indian program. It is the test of the classical dancer. This rare one is composed to nine ancient *ragas* (melodies)."

In introducing the third dance Miss Sarabhai pointed out: "I feel you are seeing Indian dance only if I dance a long number for you. *The Seeker*, my next solo, is based on Sir Edwin Arnold's translation of the *Gita Govinda*."

The poem was recited in English before the dance began. The accompaniment included a triple repetition of each line in Hindustani. The dance lasted twenty minutes. Again it was the dancer's face, with its constant changing of expression, that dominated the movement. The Seeker, asking the god for inspiration, seemed to repeat the verses voicelessly, entreating and adoring her lord. One saw how Guy Georges Duret had been inspired to write in *La Danse* (Paris): *"You, whose feet are lighter than the paws of a small fox running in the rice field beneath the new copper moon, whose hands, moving in clever patterns, are more eloquent than our poor words, and whose eyes reflect alternately the dark, mysterious splendour of your country, and the brilliance of its gold and sunshine, wish to make known to us its secret message — this is much more than an unforgettable spectacle, an extraordinary fairy scene, it is a lesson in wisdom."*

Again in the concluding *Radha and Krishna*, theme, dance and duration (25 minutes) were Indian. Radha feels deserted by Krishna, loses her pride and desires to die. Spiritually, when one puts aside all pride and resigns oneself one is ready for god. Krishna appears, and Radha runs to him and merges with god.

The vitality and complete womanliness of Radha as she danced toward Krishna were a far cry from the rhythmic choir concept of Christian dancing in church. Yet there was no sensuality, no undulation of hips or arms, nothing of the pseudo Hindu "sock" numbers of Las Vegas. The technique was as clear and clean as barre work in a good class in ballet.

Fortunately, Miss Sarabhai was born at

a time when there was a revival of *bharata natyam* in the city of Tanjore, near Madras, her birthplace. Though she did not come of a family of dancers, she had decided at the age of 5 that dancing was to be her career. Meenakshi Sundaram Pillai, greatest of the four dancers responsible for the revival, became her final *guru*.

Leading roles in Rabindrinath Tagore's dance drama followed completion of training (the standard period for training in *bharata natyam* is seven years); then came appearances in India as partner of Ram Gopal, and the work of the important art center at Darpana.

"There are two kinds of dancing in India today," explains Miss Sarabhai: "that which says 'preserve tradition, change nothing!' and that which says 'shun tradition!' I am between: I believe that unless you go back into your own culture you can come up with nothing of worth. But from the traditional I believe we must go into contemporary choreography.

"There are no choreographers in India in the Western sense of the word. My partner and I do the choreography for our company. I return to India to begin work in Bombay July 1, choreographing two Tagore works for the government. I will also appear in them at the centenary celebration of Tagore's birth. I have been honored, too, by being asked to write the text for a book on Indian dance to be published in English in Bombay in 1962.

"I think a dancer should know other dance, and borrow from it if he likes. But it should come out his own. Graham has borrowed a great deal from us. But every move she makes is Martha Graham."

Mrinalini Sarabhai practices what she preaches. With all her exposure to Western dance and culture (during her student days she studied acting and stage technique at the American Academy of Dramatic Arts in New York) her program showed no trace of Westernism.

Karoun Tootikian said in closing the program: "Thank you, Mrinalini Sarabhai. I think that we are the chosen few in Hollywood tonight."

Mr. Saaid, with his extrasensory perception, had caught a different glimpse than the rest of us: "Her aura is pink," he murmured, "her hands are sheathed in purple flames."

Suddenly I knew why I had thought of a Chalon engraving. This dancer, of the sure technique, the lightness and strength, the intelligence, the relaxed and gentle beauty, the projection of wholly feminine loveliness — had made me think of Marie Taglioni. *END*

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REVIEWS *(Cont'd from p. 28)*

contemporary Russian classic dance. With Myra Kinch, it was the deliberate distortion to make a point of humor. With Jean Léon Destiné, it was the earth-pull distortion of the primitive. The ultimate effect was one of unrest — like listening to music without cadence.

Miss Samtsova and her partner, the Swiss dancer Hans Meister, reside in Canada. The Pillow went to great lengths to get them into this country for their brief stay. Perhaps the excitement of late arrival had its effect on opening night. Their *Blue Bird Pas de Deux* was diggy, rather than airy; the *Black Swan Pas de Deux*, violent rather than elegant. Miss Samtsova, formerly a soloist with the Kiev Ballet, has strength but little subtlety. Mr. Meister has several basic technical faults, including a lack of softness in plié, which will surely inhibit his advancement unless he engages in serious study.

There she was again — the Charles Addams lady clawing her way through Adolphe Adam's "Giselle" score. Myra Kinch's impudent *Giselle's Revenge* never wears thin (except perhaps in the expendible passages for the secondary characters) because it is shored by a dual point of view. Miss Kinch knows who her central character is, and she knows the dance material she is lampooning.

Tomb for Two, Miss Kinch's satire on the pseudo-authentic antics of opera ballet, falls short of *Giselle's Revenge* because, while it has a point of view about the material, it does not clearly define the central characters, especially that of Rhadames. But Miss Kinch provided some amusing moments for herself as a mummy-lady with angled arms and swaddled legs.

Her serious work, *Veni Creator*, was a study in Medieval gesture accompanied by a prayer beautifully sung by Manuel Galea. The dance was not so much an outburst of religious fervor as a serene succession of prayerful attitudes for two figures in counterpoint.

Jean Léon Destiné and his company, this time a rather small one, touched lightly on primitive and Haitian dance forms . . . perhaps too lightly. None of the works, not even Mr. Destiné's usually stirring *Slave Dance*, seemed up to pitch. In *Village Festival* and *Bal Champêtre* there was much idling and undulating, without definition of pattern or contrasting of groups.

The most concentrated of Mr. Destiné's offerings was the concluding *Witch Doctor* in which the group, strongly led by Mr. Destiné and Arlene Hurdle, reached a degree of ritualistic intensity *END*

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RECORDS FOR TEACHERS

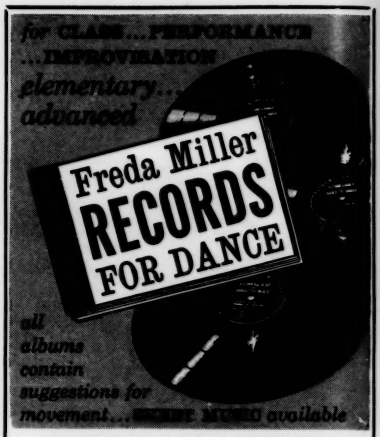
BY EVELYN LE MONE

One of the first companies to make records specifically for dancing teachers was *Stepping Tones.* Over a period of years they have steadily acquired a sizable catalogue of recordings (all "compact"-size 33⅓ LP's) for tap, novelty, ballet, jazz and baby work. With Johnny Finke now on their staff as composer and arranger, they work constantly at creating new tunes that are usable for teachers who depend on recordings for their classes. Just recently nine records have been released under their label, covering a variety of material for tap, ballet and jazz routines — primarily designed for the beginner and intermediate student.

Outstanding in this group are the Series 901 and 902 A and B, entitled "International Dancing Dolls." There are four numbers on each side of these records, making a complete little ballet of sixteen short national dances. Each piece of music very definitely represents the nation of the doll's name. Record No. 901, for instance, on side A includes "Nakomo" (Indian), "Gretchen" (Dutch), "Carlotta" (Italian), and "Carmela" (Spanish). Side B has "Christina" (Swiss), "Jasmina" (Oriental), "Olga" (Polish), and "Eileen" (Irish). Record No. 902 side A includes "Mei Ling" (Chinese), "Jessie" (Scottish), "Antonia" (Mexican), and "Ermina" (Norwegian). Side B: "Manya" (Russian), "Cecilia" (English), "Nanette" (French), "Betsy" (American).

On the more advanced side, Johnny Finke has composed a series of compositions that collectively can be used for a short ballet. Record No. 227 A and B includes four pieces representing four colors. In the order recorded, they are "Gold," "White," "Blue" and "Red," with the composer's suggestion of using these colors for groups depicting sunrise, morning, mid-afternoon and sunset. Another suggestion would be to use them as sunrise, midday, sunset and evening—or spring, summer, fall and winter.

Record No. 228 A and B offers six selections that could be used together as a modern ballet, or used separately for individual numbers in a combination of jazz, ethnic and ballet. The compositions are called, "Legato," "Valse," "Allegro," "Blues," "Bolero," "Jazz." NOTE: Records No. 227 and 228 could have been



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Record No. 133 A and B, "Children's Western Dances," should be very popular with the small ones. The melodies and lyrics are catchy and easily adaptable to both tap or ballet classes. This record would lend itself to a children's production number using just girls for the band "I'm A Pony," then just the boys for "The Knee-Pop Buckaroo." and combining them for the third band, "Western Barbecue."

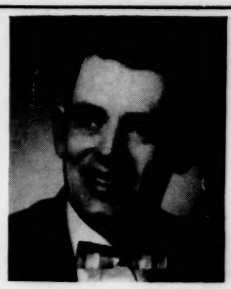
Other new Stepping Tones releases include: Record No. 132 A and B—"Children's Jazz." Record No. 134 A and B—"Space Rhythms," good for tap routines. Record No. 50 A and B—Four short pieces for tap or jazz. "Percussion Cha-Cha-Cha" is particularly good rhythmically. Record No. 51 A and B—Four compositions for either jazz or ballroom, including a Charleston, blues, rock and swing. These records, as well as routines for them by Al Gilbert and Dorothy Vose, can be purchased through Stepping Tones Records, P.O. Box 64334, Los Angeles 64, California.

•

Another new record recently released on the West Coast is called "Artistic." This is a hi-fi 33⅓ LP with full orchestra, recorded under the personal direction of tap dancer and choreographer Eddie Gay. Side I has four bands of familiar tunes for the tap dancer, including a buck, military, soft shoe, and waltz clog, and four bands for jazz or ballroom work. Side 2 includes nine bands of musical arrangements for ballet combinations, written in 2/4, 3/4 and 4/4 time. This album can be obtained by writing to Eddie Gay, ARTISTIC DANCE ALBUMS, Box 24, Malibu, California.

IN THE NEWS

DANCEMAKERS, 2-year-old Boston contemporary dance group, performed at Boston Arts Festival, have taped an hour-long TV program for Sept. 25, plan a spring '62 tour. Above: Ruth Emerson, Gus Solomons, Jr., and Martha Baird (dir.) in "Con Brio." Other members: Mary-Ita Hoffman, Claire Mallardi.



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NEWS OF TEACHER ORGANIZATIONS

1961 Convention of the **DTG** will be Oct. 15 at Mills College, 66 5th Ave., NYC. Among faculty will be **La Meri** (Enrichment of Contemporary Dance Through Use of Ethnic Dance), **Milton Feher** (Body Mechanics in Relation to Dance), **Murray Louis** (Stimulating an Aesthetic Awareness in Children Through Dance). Info: **Doris Thora**, 28 W. 56, NYC.

DMA NYC Chapter begins its season Sept. 24 at the Hotel Edison. Faculty includes **Myra Witt** (children's), **Jack Gronau** (tap), **Don Farnworth** (ballet), **Bob Hamilton** (jazz).

Delegates from member associations of the **NCDTO** adopted a streamlined Constitution in record-breaking time — during the course of a one-day meeting. (Such matters have been known to drag on for years.) The document is refreshingly unconventional; nowhere did the framers use the word "whereas." At the **ASTD** convention in NYC, **Irene Tungate** of Bakersfield, Calif. — on behalf of **Associated Dance Teachers of So. Calif. (DMA Club 1)** — presented a plaque to NCDTO Executive Director **Helen Wicks Reid**, honoring her for her work in behalf of the dance teaching profession.

Writing before the summer conventions are over, here are a few random observations noted up to this point:

A letter from the White House brought good wishes and commendation from President and Mrs. Kennedy to **DMA** for their convention theme, "The Youth of Today — Their Social and Physical Fitness." DMA Pres. **Dolores Magwood** read the

Jack Mitchell

At DEA's Waldorf convention, Frank Doyle, Executive Sec'y to Mayor Robert F. Wagner, awards a NYC scroll of honor for DEA to Pres. Lillafrances Viles.

ABBREVIATIONS

ASTD, American Society of Teachers of Dancing; ADTNJ, Associated Dance Teachers of New Jersey; ADTSC, Associated Dance Teachers, of So. Calif; CCA, Cecchetti Council of America; CNADM, Chicago Nat'l Assn. of Dance Masters; DEA, Dance Educators of America; DTCB, Dance Teachers' Club of Boston; DTG, Dance Teachers Guild; MDA, Midwest Dance Assn; NAB, Nat'l Academy of Ballet; NADAA, Nat'l Assn. of Dance & Affiliated Artists; NCDTO, Nat'l Council of Dance Teacher Organizations; TATD, Texas Assn. Teachers of Dancing.

message in Philadelphia on the occasion of that association's large-scale competition for young people (reported in Ballroom Dance Magazine). Conventioneers took one afternoon off to see the city's historic spots and to attend a reception given by Pres. Emeritus **Florence Cowanova** at Ivy Hall, the handsome Philadelphia mansion which she is willing to DMA. Reelected were Miss Magwood and Sec'y **Leroy H. Thayer.** Past Pres. **Marie Laurent Lasseigne** is the new Treas. 1962 convention will be in NYC.

At both the **DMA** and **DEA conventions** the **United Dance Merchants** threw a ring-a-ding party for attending teachers. It was a "Las Vegas Night," complete with roulette, dice, blackjack and other sinful games of chance. To croupiers **Eddie Hanf** and **Rose Selva** this reporter lost $800 in no time at all — demonstrating his usual luck. We hasten to add that the greenbacks were stage money.

At the **DEA** banquet floor show a roaring ovation went to a superb artist — this publication's Tap Editor, **Paul Draper.** Always a special test of a performance is the reaction of the Waldorf-Astoria Grand Ballroom waiters, who have "seen everything." They froze in fascination as Draper went through the enchanting "Softly" section (done without musical accompaniment) of his "Tap Dance Sonata." DEA Awards this year went to Draper and to Perry Como Show's **Peter Gennaro,** who gave DEA-ers some especially valuable material in his lecture on choreography for TV and Broadway musicals.

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John McGowan

One of the festivities of DMA's Hawaii convention was this Waikiki Beach party. In background is Diamond Head.

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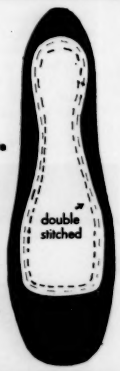

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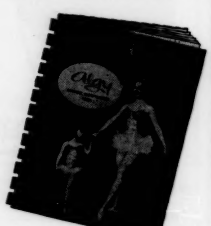

KONER SPEAKING *(Cont'd from page 37)*

anything but people" harks back to the Thirties, when dancers imitated machinery. The credo of "movement by chance, without concrete form, is just like the old kind of ballet where movements were strung together without meaning, with no motivating reasons. There isn't supposed to be any logic in it, but how can you make an art by chance? Art is hard-won, hard-sought-for creation. And you must be ready for failure."

To prepare dance students for performing and for possible failure in seeking an art form Miss Koner began discussion groups on "The Elements of Performing" five years ago at Connecticut College. (This summer she gave the course at Jacob's Pillow and NYC's Ballet Arts School.) Many of the students at New London, coming from all over the country, had never seen the more extreme forms of dance, and they were upset by them. "The avant-garde has too firm a hold there, especially since Doris's death. They say students should be exposed to everything, but the students are bewildered by this; they feel great conflict."

Believing that all art must have a premise and that it is necessary to think in terms of basic principles — those which hold true to other arts as well — Miss Koner sets the keynote for her course by quoting from "established authorities." She paraphrases Socrates' "The life which is unexamined is not worth living" to read "Art which is unexamined is not art" and quotes Plato's "It is beauty I seek, not beautiful things."

She elaborates these statements to explain that "illumination is not just interesting light; imagination is not just interesting image; discovery is not necessarily interesting design. These are all inner perceptions which get confused with outer manifestations. Devices introduced by choreographers are valuable as a means but worthless as an end.

"Devices used by Martha Graham always have a value for something else. One is never aware of them as things. The thing itself is more than itself. In the early days of modern dance it was never a question of what devices to use; one just had to dance. The only consideration was for yourself and your movement.

"Movement must come from the way you think, from a motivating idea. Otherwise it is not convincing. This is why modern dance broke from ballet. With the superior technique now displayed by dancers there is greater choice in finding the right movement. The language is richer,

but the danger lies in the movement's coming too easily. To have a pure, simple phrase say what you want is more difficult. The quality of the movement is important, not the decoration.

"Compare the stillness of a Chinese vase with the stillness of a human form. In the vase, intrinsic elements are used to provoke you. The flow of the line, the curve, the proportions are such that the mind keeps moving. Basic characteristics are used to their utmost.

"The human form always has a life quality. You must use the element of life even in stillness. There is no movement in time; the impact comes from the inner intensity. You can create tension through the conscious use of movement, energy, and intensity of emotion. In focusing on the life quality with greater intensity, the inner energy is greater than the energy used in making twenty leaps.

"But what dancers today are doing is something else. To try to be as still as a piece of wood is a negating of the life quality.

"Dancers should be involved in these experiments, but they should not make a cult of them. Avant-garde innovations were intriguing at first and exciting to see, but we are close to the moment when the audience will be tired of them and bored."

(Next month: A discussion of Miss Koner's ideas about a dancer's training.)

IN THE NEWS

CHOSEN: Christine Teeple, 11-year-old student of Evelyn LeMone in Pasadena, seen above as the Mechanical Bird in the LeMone Concert Dancers' prod. of "The Emperor's Nightingale," was selected from an auditioning group of 1,000 to be Clara in the NYC Ballet's "Nutcracker" at the Greek Theatre, Los Angeles, in August.

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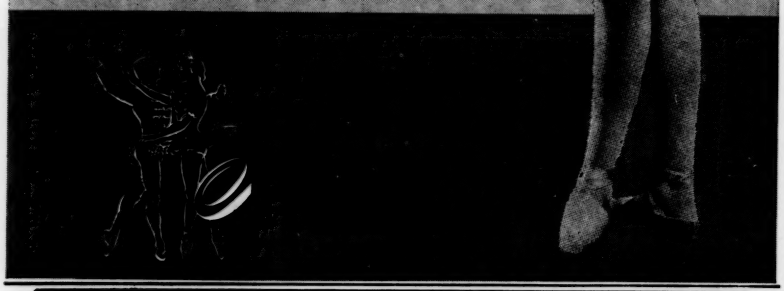

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JAMES BERRY *(Cont'd from page 49)*

I am assured that I can do what I want to.

When I am not capable to do it by myself, then I figure I am lost. I won't fool myself. Whether from old age or anything else — you are the first to know that you are washed up. If you don't, you will live in a bad mental state, because it is a life of illusion. That is the worst thing that can happen to a performer. You must realize within yourself that you can't do it no more and then have a strong willpower and let it go. Not linger on.

That is why I like to compete with my own primary stage. With my position above par — extraordinary, because when you are above par, that makes you a little different. When you are just par — you are still striving.

M.D. *Would you still want to dance if there were never any public?*

J.B. I don't need the public. I like to improve what I did. To always better what I did and what I do. To say: "I do it now better than I did before," until it comes to a point when I can no more. Then that is a problem. But I don't want what I used to do. Now is most important. To progress — that is the thing most important in life.

M.D. *How do you feel when you dance all alone with no one looking at you?*

J.B. When I am by myself I dance with complete abandon. I care less for show. I don't think of people. I think of myself. I brag to myself.

M.D. *You are not afraid to fail?*

M.D. No. When I dance with that feeling, I don't fail. I make sure that I complete what I wanted. That is what I call "brag to myself."

M.D. *That means you live up to yourself?*

J.B. No. I live beyond myself. Because when I complete — it surprises me. It is beyond what I expected. Then I am surprised and I quit. In other words, I quit when I am ahead of myself.

M.D. *Do you know that you have changed styles practically every year since I have known you? Are you aware of it?*

J.B. The reason is that at first I mostly never really liked dancing. I did it in my youth. It did not mean anything. Just dancing. To become professional I had to be competitive. Then it was like trying to run a race with thousands of people. I had to try to be as good, and strive to be better — or the best — or one of the best. This made me continue, to be accepted by millions of public. They are the ones who said it. But then a person has to change something. You get tired of the same thing. You never perfect anything. But you get it

so near perfection that you have to do it in another way or it gets monotonous. Then you want to do it another way, and then in another way still. By the time you get it the way you are at present, you have done it in so many ways! If you don't change in style, you are in a rut, you start going back.

M.D. *Do you think your style also changes from your state of being? From you mood?*

J.B. That is another question. I have a different approach. I like my arms, my fingers, my legs, my feet, my head in a symmetric, complete motion of rhythm.

M.D. *When it is loose?*

J.B. In any state. Primary, it's got to be rhythm. When it's not rhythm, then it is just an idea of making motions. Making motions is just doing something that is the gestures of a dance. It is not dancing. When you dance, you can make gestures as explanatory motion. But when you are dancing, it is a continuous movement of the body rhythmically. The step comes from the feet, the motion from the torso. Dance requires everything. You dance with your complete body. Because you must express the step also with your face, you dance with your eyes, your teeth, your smile — you dance with your lips. With your fingers. The Javanese dance that way. The difference is in the small movement in detail. The same step, if you use your fingers differently or your wrists, has a different meaning.

M.D. *Where does the choice of style come from?*

J.B. Our original style, the Berry Brothers style, came from my brother Annanaias. He had pin-pointed, sharp, hard, dogging movements of assurance of precision. If he started something, you were assured he would finish it the way it had to be, with finesse, with speed at any tempo or rhythm. But mostly speed. In him it was more exciting than in any average person to be rapid — to be precise — sharp. He did not have the rhythm I have. But he had the movement. He could not wait and listen. He had to go. He did not miss a beat.

On the beat — sharp. You miss a beat, you lose the whole dance. It is uninteresting — completely. All on the beat like a metronone. If you did not dance in metronome fashion through your heel, your torso, your head in sound or in motion, you could lose the whole progression. You must make it so that it is observed, it deserves, it will demand, attention. You dance with verve — you demand attention.

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(Cont'd on page 73)

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BAYANIHAN *(Cont'd from page 39)*

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JAMES BERRY *(Cont'd from page 71)*

could be anything, maybe a cane dance. But you just grab the people right away. You come out like you spit on the people, like you don't give a damn about them.

When you take a chance to do that, you got to be good or they will spit at you.

So you spit on them and they enjoy it. That is right. But you must produce. If you are faulty, then you are finished.

That is what makes it exciting. You fight the audience, because you know they pay their money and you defy them. You get them when you spit on them because they are more than critical. And if you still can do that to them, they appreciate you more because you are right!

The hardest thing is when people say: "He is the best." Then you are in trouble. Because the public is cold. They want to see. It is a tough struggle, and you must prove every time, again, that you are near the best or the best.

That's all. *END*

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will be chairman, **Hermes Pan** president, & **Tommy Wolf** sec.-treas. Among the activities of the co. is a line of records with initial releases scheduled for Sept.

Gower Champion's "Bye Bye Birdie" goes into production at Columbia in Nov. . . . **Lois Ray, Vicki Duran, Marian Abbot, Joan Boyd, Jean Carroll, Kathryn Nelson & Leona Gage** are featured in **Barry Ashton's** "Playmates of New York" revue at the Statler's Terrace Room.

LAS VEGAS

"Le Jazz Hot," the revue in the new hotel, The Carver House, is the 1st to compete with the Strip since the ill-fated Moulin Rouge closed 5 years ago. Revue features **John Bubbles, Michelle Nichols** and an attractive line of dancers and showgirls with choreography by **Lon Fontaine.**

Mitzi Gaynor received a standing ovation on her opening at The Flamingo Hotel. **Bob Street, Dick Barkley, Ronnie Dexter & Jimmy Brooks** back Mitzi's act, choreographed by **Robert Sidney. Barry Ashton's** "Fabulous Las Vegas" production no. opens the Flamingo Show and features **Don Kirk & Diana Varga** . . . **Earl Barton** has staged the new act of The Crosby Bros. at the Desert Inn; prod. nos. by **Donn Arden** feature **Chuck Dodds & Doris Greb.** . . . "The Summertime Frolics" at the Dunes stars Tony Bennett with **Ford & Reynolds,** and **The Earl Twins** (Ruth & Jane). Earl Barton choreographed the entire show and the special act of the Earl Twins . . . "The Most American Girls in the World" at the Sahara Hotel are featured in a Moro-Landis Prod. no., "A Salute to George M. Cohan." **The Joyce Roberts Dancers,** a sextet of teenage dancers, introduce Connie Francis . . . **The Tyrolean Dancers** have been added to **Donn Arden's** "Le Lido de Paris" at the Stardust . . . Fred Hansen will expand his dancers' casting agency to Las Vegas and Reno with headquarters in H'wood. ROY CLARK

SOUTHERN CALIFORNIA NOTES

For another season, **James A. Doolittle** has presented **NYC Ballet** at Greek Theatre in "Nutcracker." Over 1000 auditioned for 60 children's parts. The coveted Clara, Nutcracker and Fritz roles went to **Christine Teeple, John Sellars and Blake Brown,** who did the best acting job of the evening as the mischievous Fritz.

Last year's Fritz, **Jon Simonson,** was again in the cast dancing side by side with **Cary La Spina, Leonard & Ronald Crofoot, Gloria Crandall & Melanie Sperling.**

Tina Lert was a soldier as were **Raydean Acevedo, Debbie Cooper, Nancy Davis, Dolores Hastings, Diane Jones, Chrystine Jordan, Laura Kahn, Kayo Kai, Sherri Lavagnino, Lise Mills, Charleen Parole, Lisa Profumo, Laurie Raymond, Cheryl Robinson, Francine Ross, Elaine Sellars, Georja Ann Skinner, Miss Sperling & Deborah Williams.**

Children at the party included **Michelle Art, the Crofoot bros., Jane Fengel, Christy Foster, Danny Gold, Barbara Klein, Andrea Margolis, Ronald Paige, Sandra Marie Quirarte & Messrs, La Spina & Simonson.** Angels were **Candy De Puy, Carol Ford, Wendy Matson, Gay Meriam, Nono Nepus,**

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Patrice Robbins, Greta Ruthenberg, Steele Warren. Coffee's attendants were **Heather Barnwell, Patricia Buchanan, Linda Hutchinson, & Sheila Sellars.** Candy Canes were **Diane Bradshaw, Dorothy Carroll, Dona Davis, Cheryl Henry, Christine Sarry, Karel Shimoff & April Tygard.** Bonbonieres were **Tony Chiaro, Gloria Crandall, Nancy Ichino, Barbara Klein, Christine Mills, Linda Moxey, Sandra Quirarte & Suzanne Rosecrans.**

Bert Prival's "Beauty and the Beast" at Burbank Starlight Bowl was another opportunity for young dancers. Mr. Prival is assisted in his Sherman Oaks school by sons **Tim & Leland** who danced in the prod., but eldest son, **Michael,** won top honors in his 1st appearance. His comedy miming of a chimpanzee is among the memorable perfs. of 1961. **Lois Segan** was a most personable Lamb, **Christine Albertson** a very trim Jack in the nursery rhyme sequence. **Betty Orth** teaches ballet at the school.

Mara Lysova and her **Ballet Mime** were overnight hostesses to **Merriam Lanova** and her **San Francisco Ballet Celeste** between Redlands Bowl and Ventura HS perfs. of a 4-act "Swan Lake." **Penelope Lagios** was Odette, **Robert Morrow** the Prince and **Patience Valentine,** Odile in a well received prod.

UCLA presented Korean soloist **Won-Kyung Cho** now touring the college circuit. A novelty of the program was his alternation of male and female dances with equal success . . . **Wally Adams & Howard Sayette** spent their **Met. Opera Ballet** vacation in LA and danced with **Michel Panaieff** and **LA City Ballet** at Santa Monica Aud. Mr. Adams partnered **Teri Robinson,** Mr. Sayette, **Diane Gibson** in "The Seasons." Adams has accepted an acting-dancing role in the new musical about Lincoln being produuced here, "Stovepipe Hat."

In Panaieff's "Emperor's Nightingale," the roles of Nightingale and Artificial Nightingale were danced by **Stephania Lee & Chela Bacigalupo . . . Gladys Norman,** teacher at **Darian Studio,** went to Carmel-by-the-Sea for summer session of the **Cecchetti Council. Joey Harris** taught at the session for the 2nd time.

Brownee Brown and assoc., **Verna Trimble** took 50 of their Redondo Beach and Santa Monica students to Hawaii on a summer vacation . . . **Evelyn Le Mone** got back from staging 5 ballets for **Scranton Ballet Guild** in time to see her stuudent **Christine Teeple** as Clara in **NYC Ballet** "Nutcracker."

Angiola Sartorio, at whose studio in Florence, Italy, **Masami Kuni** taught, attended the Idyllwild Dance Weekend presentation of the 1st Kuni choreography done in America. Preceding and following the Kuni Dance Creation 7021, were **Eugene Loring's** "Quotations" and "Portrait of a Woman."

Barry Edson, soloist in Miss Sartorio's 1st Calif. co., leaves for a year with **Nat'l Ballet of Canada** . . . **Eugene Hemmer,** who has been choreographer and composer for **Chadwick School,** Rolling Hills, has just had his "American Waltz" published. . . . **Andrei Tremaine's Santa Monica Ballet** added a Jota Aragonesa, staged by **Alberto Salicru,** to the repertoire for presentation at Santa Monica and Redlands Bowl in July & Aug. . . **Ricky Harris** as Samaris & **Kay Webb** as Zubbediya livened up **Long Beach Civic's** "Kismet,"; **Bobbie Miller's** perf. as one of the 3 Princesses of Ababu was her happiest role to date. **Al Ruiz** did the choreography . . . **Jon Zerby** choreographed "Kismet" at Burbank with **Beatriz Monteil, Jane Crain, Henry Kersh & Jerry Skeels** as lead dancers.

JOHN DOUGHERTY

SAN FRANCISCO BAY AREA NEWS

NYC Ballet brought a restricted repertoire of 6 ballets to SF. Though evidently designed for mass appeal, they failed to fill War Memorial Opera House. Critical opinion was divided. A majority praised "Liebeslieder Waltzes" & "La Sonnambula," ribbed "Stars & Stripes," and split about evenly on "Western Symphony." "Pas de Dix" & "Don Sebastian Variations" drew mixed reaction. Chief complaint was that the co. had better and more potent ballets it could have brought. Specifically, if they could do "Electronics" in LA, why not SF? As to the quality of the perf., there was no complaint; some disappointment however at the absence of **Jacques d'Amboise,** due to emergency appendectomy, and **Melissa Hayden,** who is expecting her 2nd child.

Ballet '61, experimental wing of **SF Ballet,** continued to draw capacity houses. Critical assessment is mostly favorable. **Michael Smuin's** ballets generally approved; **Jeannde Herst's** comic "Cocktail Party" judged much better than her serious "Eva;" **Kent Stowell's "Apologue"** an advance over his "The Crucible." **Lew Christensen's** 2 contributions generally held innocuous.

Welland Lathrop Dance Co. perfd. "Shifting Landscapes;" "Winter Song for Spring," "Jacob," "Harlequinade Cycle" and a new untitled work at San Francisco State College Aug. 11. Dancing with Lathrop were **Diane Robertson, Tak Yamamoto, Dennis Allen, John Liftin, Katherine Salis, Shirley Kollwes, Fred Sausville, Crystal Miller, Shirlene Bunnelle.**

Lathrop Dance School held classes in creative dance and exercises for mothers and children Aug. 7-24. Evening classes in beginning, intermediate and advanced dance for adults, same dates. Classes taught by **Diane Robertson,** a teacher at North Oakland Rec. Center. Fall classes

begin Sept. 6 for 18 weeks, with children's dance theatre and adult workshop, and 3 scholarships. Open house planned in Oct. will launch drive for scholarship funds, with exhibition of paintings by dancers.

Oakland Rec. Dept.'s new **Dance Theatre** is seeking free engagements for special meetings of civic and service clubs. It is composed of recreation dirs., a telephone co. employee and students. Dir. is **Mary Joyce.** Last winter & spring the group toured rec. centers and schools with a children's show, "Dilly and the Magic Winds." Another such program is planned for fall. Current repertoire includes "Dances of Israel," "Bird Song," "Conga," "Foot Talk," "Cherry Tree Carol," and "The Great Train Robbery."

Ballet de Patrice of Monterey perfd. "Ballet Militaire" at Claremont Hotel Gold Room July 19-Aug. 16. CLIFFORD GESSLER

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NEWS FROM WASHINGTON DC

Erika Thimey's Children's Dance Theatre, at the Amer. Festival in Boston Aug. 7-12, perfd. "King Solomon and the Bee," "The First Totem-Pole," "Captain Garrett," "The Farmer and the Devil," choreographed by Miss Thimey.

The Int'l Phy. Educ. Congress included dance demonstrations and perfs. of **Dorothy Madden's** "New England Suite" by the **U. of Md. Dance Group.**

Wash. Modern Dance Council begins the coming season with an Oct. showing of films of **Jose Limon & Alwin Nikolais. Ethel Butler & Beth Osgood Chanock** were elected Pres. & Program Chairman for the coming year. **Gay Cheney, Barbara Ensley, Phyliss Lexters, Linda Lewis & Virginia Rozzi** are new Board Members.

VIRGINIA FREEMAN WEIL

LONDON DATELINES

During the summer, London ballet critics begin to feel they're on a never ending night shift. While other critics pack bags and go off on holidays, the ballet critic stays home dealing with the vast amount of activity.

No sooner had the **Kirov** left than **London's Festival Ballet** began its London season. The 1st perf. presented "The Snow Maiden" and it was as though the Russians had never left. This new full-length ballet to little-known Tchaikovsky music had a Soviet choreographer, **Vladimir Bourmeister,** and Soviet designers, Yuri Pimenov & Gennady Epishin.

The well-known story of the Snow Maiden who falls in love with a mortal and melts at the 1st touch of the summer sun, is agreeable enough for a ballet, and Bourmeister's choreography has a simple clarity. The ballet starts somewhat slowly, yet has a definite charm. And the Russian-style character dancing provides excitement. It was an ambitious undertaking that was justified in the event, giving Festival Ballet its most interesting new creation for many years.

The co. has not yet got to the heart of Russian style, although its corps has improved markedly over the past year. A too sugary **Belinda Wright** made little of the Snow Maiden, although she was well enough partnered by the noble-looking **Oleg Briansky.** The role came more to life danced by **Irina Borowska** and later by **Dianne Richards.** Borowska was partnered by **Michael Maule,** and Richards by the interesting French newcomer, **Paul Comelin. Vassilie Trunoff & Ronald Emblen** shone in the character dances.

Co's 1st perf. of Bourmeister's "Swan Lake," Act II, made numerous and tactful emendations to the original **Ivanov** choreography, but a welcome innovation by the British co. was in omitting the redundant figures of Benno and the Huntsmen. The ballet was decently danced by a flock of quite Russian looking Swans. Irina Borowska, a competent Odette, was well-partnered by a romantically ardent Briansky. **Marilyn Burr** & Paul Comelin made less impression.

On July 18, **Ballet Rambert** came for its annual London season. Its 1st night novelty was **Balanchine's** "Night Shadow," reproduced by **John Taras. June Sandbrook's** neatly acted Sleepwalker had insufficient dance fluency, while **Norman Morrice** made a negative figure of the Poet. The rest of the perf. lacked vitality, although **Lucette Aldous & John Chesworth** excelled as the Coquette and the Baron.

Walter Gore's "Night and Silence," not before given in London, is a soul-tearing duet for 2 secret lovers, set to surprisingly apt music by Bach. Danced with great dramatic conviction by **Paula Hinton** & Gore, both guests with the co., it made a powerful impression.

The final novelty of the Rambert season was Norman Morrice's "A Place in the Desert," with music by Carlos Surinach. The story concerns the impact of civilization upon a primitive Arab people. The work showed imagination although the choreography was overshadowed by the dramatic mime. Outstanding in the cast were **Gillian Mathew** as the native girl whose loyalties are divided between her people and her love for the agent of the foreign construction co., and **John Chesworth** as her father, the village Elder.

The rest of the season was notable for the excellent dancing of the co's balerina, **Lucette Aldous,** and the emergence of **June Sandbrook,** who, in the roles of Giselle and La Sylphide, showed a sure command of the romantic manner.

Despite the Festival and Rambert seasons, event of the month was undoubtedly the reappearance in London of **Jerome Robbins' "Ballets, USA."** Starting its 3-week season Aug. 1, the program was almost the same as 2 years ago. The change was the substitution of his new ballet, "Events," for "NY Export: Op. Jazz." Social significance, only hinted at in the previous work, is here allowed to rampage through. The obvious comparison is with his "Age of Anxiety," but "Events" seems neither so inventive nor so coherent as this earlier indictment of the people we are and the way we live. Worthy statements about Negroes, homosexuals, false religions and the H-bomb are pertinent, but do not by themselves make a ballet. By and large this new work was greeted with more respect than enthusiasm. For the rest of the program, this remarkable co. repeated its fantastic successes.

For Robbins' 2nd program, "Interplay" and "The Cage" were brought in to join "Afternoon of a Faun" and "NY Export." "Interplay" revealed the co. as having some classical limitations although **Scott Douglas & Susan Borree** were delightful in the pas de deux. That anti-feminist tract, "The Cage," will never be a ballet for everyone and is not for me. Even so, it was excellently danced by **Veronika Mlakar & Glen Tetley.** The real successes of the evening were "The Faun," exquisitely danced by Negro dancer **John Jones,** and the 15-year-old **Kay Mazzo;** and the ever-vital, ever-invigorating, "NY Export."

Robbins' co., if anything stronger than on its previous visit, consists of **Jamie Bauer, Muriel Bentley, Susan Borree, Geryl Donald, Patricia Dunn, Roberta Lubell, Fern Maclarnon, Erin Martin, Christine Mayer, Kay Mazzo, Charlene Mehl, Veronika Mlakar, Helena Petroff, Francia Russell, Scott Douglas. Richard Gain, Lawrence Gradus, Howard**

(Continued on page 80)

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15. DANCE OF THE MAGYARS—Folk: Boy & Girl
26. KALEENKA—Folk
30. NA BEREGU VOLGA—Folk—All Grades
31. NAUGHTY GIRL POLKA—Child's
39. POET'S LOVE—Folk: Group, 4 Girls and 1 Boy
42. POLISH MAZURKA—Folk
47. RUSSIAN COUPLE DANCE—Folk—Boy & Girl
49. RUSSIAN FOLK SONGS—Folk
50. RUSSIAN PEASANT DANCE—Folk
51. RUSSIAN SWEETHEARTS—Folk
52. RUSTIC CARNIVAL—Character: 2 Girls
54. SILVER STAR POLKA—Folk
55. SLEEPING BEAUTY VALSE—Classic
56. SYLVIA DANCES—Simple Classic
62. THE JOCKEY—Character
64. THE WAY OF OLD PEKIN—Character
65. THE WHITE PEACOCK—Interpretive
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32. OBERTASS—Folk: Boy and Girl
33. PAS DE DEUX—Classic Toe: 2 Girls
34. PAS DE TROIS—Classic Toe: 2 Girls, 1 Boy —14 pages of music and instructions
35. PETITE POLKA—Classic
36. PIERRETTE—Classic Toe
37. PIERROT—Character
40. POLISH BRIDE—Character
41. POLKA CAPRICE—Classic Toe
42. POLISH MAZURKA—Folk
43. POLKA MUSETTE—Couple Dance
44. POMPONETTE—Character
45. PUPPETS—Character: Boy and Girl
46. RENDEZVOUS—Character Solo
48. RUSSIAN DANCE—Folk
53. SERENADE D'AMOUR—Classic: Boy and Girl
55. SLEEPING BEAUTY VALSE—Classic
57. TAMARA—Character: Semi-Oriental
58. THE FIREFLY—Classic
59. THE GOLDEN DOLL—Semi-Character
60. THE HUNGRY DON JUAN—Character: Boy & Girl
61. THE HUSSAR—Military Solo
63. THE MOON FAIRY—Classic Toe
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(Continued from page 78)

Jeffrey, John Jones, William Reilly, Doug Spingler, Robert Thompson, Eddie Verso, & Glen Tetley. Musical Dir. is Werner Torkanowsky.

On July 28, **Walter Gore's London Ballet** gave its 1st perf. at the Hintlesham Fest. This moderately sized co. is to tour Europe and tours the English provinces this fall. Led by Gore and wife **Paula Hinton**, its full roster is not yet finalized. However the part of the co. at Hintlesham looked both lively and promising.

It has been announced that Jerome Robbins will do a new version of Stravinsky's "Les Noces" for the **Royal Ballet** early next year.

Canadian dancer, **David Adams**, now in London, is about to sign as principal dancer of **London's Festival Ballet.**

CLIVE BARNES

REPORT FROM GERMANY

End of season events included . . . At Wuppertal, mechanical **Erich Walter** choreography of Hans Werner Henze's mechanical ballet-symph. "Anrufung Apolls" and a very beautiful and tender Walter pas de deux to Schoenberg's "Transfigured Night" danced by **Denise Laumer & Gunther Mertins** . . . At the Hamburg State Opera, **Peter van Dyk's** incredibly boring and sterile version of Prokofiev's "Romeo & Juliet" for himself & **Jacqueline Rayet**, a couple of star-crossed academics with no blood in their veins . . . At the Munich Bavarian State Opera a ballet-week saw 2 guest perfs. of **Bejart's Brussels Ballet of the 20th Cent.**; a not very stimulating local premiere of 3 **Heinz Rosen** choreographed ballets, outstanding dancers: **Sonia Arova & Dulce Anaya**; and a gala performance concentrating on pas de deux danced by **Arova & Heino Hallhuber, Arova & Winfried Krisch, Josette Amiel & Flemming Flindt, Rayet & van Dyk, Beryl Grey & Brian Ashbridge, Anaya & Erik Bruhn.**

At the Stuttgart State Opera was another all-ballet week consisting of the **Berisov & Cranko** prods. of "Sleeping Beauty," "Swan Lake" and "Prince of the Pagodas" with Stuttgart's newly engaged **Marcia Haydee & Gary Burne** and, from abroad, **Rosella Hightower, Liane Dayde, Annette Page, Andre Prokovsky, Michel Renault & Ronald Hynd** . . . 2 German summer courses drew dancers from all over the world. At the Essen German-Amer. Summer Courses for Contemporary Stage Dance, held at the **Folkwangschule**, only about half of over 300 interested people were accepted. **Kurt Jooss** and his Essen teaching staff were prominent in the weekly curriculum. American guest teachers included **Antony Tudor, Lucas Hoving & Bob Hamilton.** Tudor and Hamilton also choreographed 2 works for the newly established master-class. Recitals were given and discussed in a choreographic collegium by **Jean Cebron & Roger George.**

At the **Cologne** (formerly Krefeld) **Int'l Summer Academy of Dance** some days saw over 400 dancers in the 4 big classrooms which were engaged continually from 9 am through 8 pm. The teachers, under **Aurel Milloss'** direction, included **Nora Kiss, Anton Dolin, Victor Gsovsky, René Bon, Jean Cebron, José Udaeta, Samy Molcho** (a very interesting new pantomimist from Israel) and 2 Americans, **Joseph Gifford and Tom Roba.** Big news is, that **Leon Woizikovsky** will settle in Cologne to teach at the soon to be opened Institute for Stage Dance branch of the State Academy of Music and give regular classes for the **Cologne Opera Ballet.**

HORST KOEGLER

NEWS FROM FRANCE

The Paris Opera dance season ended July 28. **Claire Motte** was outstanding as the Nereid in "The Fantastic Wedding." She also performed "Swan Lake" with the co. on July 31 before the great wall of the ancient theatre in Orange.

Jerome Robbins' Ballets U.S.A. opened July 19 at the Théâtre la Gaîté. The opening program consisted of familiar works, "Moves," "Interplay," and "Afternoon of a Faun" (remarkably interpreted by **Veronika Mlakar** and **John Jones**), as well as the new "Events." Ambitious in its philosophical theme, "Events" aims to evoke the principal problems of modern man: affairs, racial tension, religion, atomic war. Interesting in its details and its use of massed movement, it seemed a bit confused in over-all concept. The second program, a better balanced one, included the irresistible humor of "The Concert," the fantasy of "New York Export op. Jazz," the cold cruelty of "The Cage," the pure plastic invention of "Moves," and the musicality of "Faun."

At the Aix-en-Provence Festival, **Claude Bessy** and **Attilio Labis** danced, July 24, in "The Combat of Tancred and Clorinda," with choreography by **Janine Charrat** and costumes by Suzanne Lilique.

The Marquis de Cuevas Internat'l Ballet ended its season July 29 at the Théâtre des Champs Elysées. The co's 3 stars shared the role of Aurora in "The Sleeping Beauty": **Nina Vyroubova**, Act I; **Rosella Hightower**, Act II; **Liane Daydé**, Act III. **Rudolf Noureev**, who remains despite a few Communist manifestations, brilliantly successful, was the only Prince Charming.

Next Sept., Nina Vyroubova and Rosella Hightower plan to open studios in Nice and Cannes. Each will take over one of the schools, but the two will be closely associated and teach interchangeably. In so doing, they will both be able to perform as guests anywhere in the world and still maintain a consistent teaching level.

Certificates awarded this year at the end of the Théâtre des Nations season went to **Maurice Béjart** for best choreographer; **Gert Reinholm** for best dancer; **Janine Charrat** for her performance in "The Seven Deadly Sins;" and the **National Folk Ballet of Mexico** for best folk group. Runner-up in the last category was the **Bororos of Nigeria.**

Serge Lifar was scheduled for Aug. production of Musset's "On ne badine pas avec l'amour" in Nice. Featured dancers: Liane Daydé, Claire Motte, **Vladimir Skouratoff, Alexander Kalioujny.**

Fourth Brantôme Dance Festival under artistic direction of **Peter Van Dijk** presented a July 16 program including the Minkus "Pas de Trois," "Isoline" danced by **Christiane Vaussard** and **Lucien Duthoit**, and excerpts from "Swan Lake," "Romeo and Juliet," and "Suite en Blanc," danced by Van Dijk and **Jacqueline Rayet.**

MARIE-FRANCOISE CHRISTOUT

NEWS FROM SWEDEN

Stockholm season of the **Royal Swedish Ballet** is from Sept. to June, with an average of 2 perfs. per week. **Antony Tudor** is staging his "Dark Elegies" and "Pillar of Fire," as well as polishing "Gala Performance" (in the repertory since he was here last, some 10 years ago). Elsa **Marianne von Rosen**, after 2 years' successful touring with her own co., is returning to the Royal Opera to choreograph and to appear as guest star. Fall brings a new "Pastoral Suite" by

(Continued on page 82)

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(Continued from page 80)

leading male dancer **Bjorn Holmgren. Birgit Cullberg** is scheduled to do an important new work. Recently she completed Sweden's 1st big TV ballet, "The Wicked Queen," about Snow White and the 7 Dwarfs — only characterizing the Queen as a Freudian case!

Birgit Akesson and her co-worker, musicologist Kare Gundersen, have a premiere coming along also. On TV they have presented a series of 10 compositions — in which exquisite music, modern poetry and Akesson dancing were presented simultaneously, with enormous success. In the Spring the co. hopes to have a Soviet choreographer here to stage "The Stone Flower." Another visitor will be **Vera Volkova,** who is being given a 2-month leave from the **Royal Danish Ballet** to teach here.

In mid-Sept. **Jerome Robbins' Ballets USA** will be presented in Malmo and Stockholm by the **Swedish Dance Assn.** The Assn. is also scheduled to bring a Greek co. A Tagore Festival is announced in Stockholm and Oslo, featuring a program of drama, poems and dances. Dancer will be **Lilavati Devi.**

The **Finnish Opera Ballet,** after touring Spain and No. Africa, performs in Germany Oct. 1-17. In Berlin they premiere **Irja Hegfor's** ballet about the 16th Cent. commoner who became Queen of Sweden. The Finnish co's ballerina, **Doris Laine,** had a sensational success in guest appearances in the USSR. After dancing the Swan Queen at the Bolshoi, **Ulanova** came on stage to present a statuette of herself in the role to Miss Laine.

BENGT HAGER

NEWS FROM SWITZERLAND

London's Festival Ballet tour to Geneva and Lausanne in June scored a great success with "Grand Pas Des Financees," "Danses Polovtsiennes," "Romeo & Juliet," and "Don Quixote" pas de deux. Winning special attention were **Belinda Wright, Irina Borowska, Janet Kedge & Vassilie Trunoff.**

The ballet of the opera of Basle took part in Zurich's Festival of June with "Swan Lake" starring **Irene Skorik, Helga Heinrich, Roland April & Paul Bierck.** The perf., though not outstanding artistically, showed remarkable discipline and accuracy.

IRENE ROTH

NEWS FROM SPAIN

The 50-dancer **Finnish Nat'l Ballet** from the Kelinsky Opera House has been touring the Spanish festivals. Latest perfs. have been in Lloret for the 1st Int'l Sea Festival and in Vigo in northern Spain. Repertoire includes "Giselle," "Swan Lake," "Stone Flower," "Le Million d'Arlequin," "Suite en Blanc" and various solos and pas de deux. Principals are, **Doris Laine, Maj-Lisa Rajala, Uno Onkinem, Leo Ahonem & Heikki Vartsi.**

Also touring the festivals is **Alberto Portillo** with 20 dancers in a Flamenco, Spanish classic and folklore repertoire.

USA tour has been organized for **José Toledano** and his 24 dancers . . . The **Pilar Lopez** co. has left for Italy to appear in Carmen at the Verona open air Arena.

Alfredo Alaria has finished the filming of the dance sections of a new picture of which he is author, director, choreographer & principal dancer.

Carla Fracci appeared in the Roman theatre of Fiesole in a new ballet, "Il Teatrino di Cristobal. Choreography is by **Joyce Graeme,** a teacher at the **La Scala** school. Also on the program are **Walter Venditti, Carmen Puthod, Aldo Santambrogio** in "Three Songs by Kurt Weill" and various pas de deux.

"Soloists of La Scala" which includes **Vera Colombo, Fiorella Cova, Mario Pistoni & Alberto Fiscilla,** are off to Ostende and other Belgian centers with a repertoire of 1-act ballets, solos and pas de deux . . . The school of **Annamaria Bruno & Liliane Casalbore** gave its annual recital at the Teatro Nuovo presenting 100 pupils.

LUIGI GARIO

REPORT FROM MEXICO

The **Moiseyev Co.** met a divided reception here. The majority of the public has expressed a preference for the **Pianitsky Co.** One thing wrong with the Moiseyev Co., is almost bound to occur in the transfer of folk material to the theatre; part of the freshness is exchanged for the necessary patina of professionalism. However one can only praise the brilliant technique, ensemble feeling, accompaniment and presentation. "Guerrillas," "Football," and the hilarious "Rock 'n' Roll," showed genuine choreographic invention and were the best works in a very exciting evening.

The perfs. by 8 stars of the **Royal Danish Ballet** were a terrible disappointment, and were coldly met. Only the pas de deux from "Sleeping Beauty," beautifully danced by **Kirsten Simone & Henning Kronstrom,** awoke genuine enthusiasm. The various **Bournonville** excerpts were dull and left little desire to see the full works.

Amalia Hernandez' Ballet Folklorico de Mexico, freshly laureled with the Grand Prix of the Theatre des Nations in Paris, has been giving sell-out perfs. since its return.

JOHN FEALY

NEWS FROM LATIN AMERICA

ARGENTINA: **Yvette Chauvire** partnered by **Gert Reinholm,** danced "Giselle" at the Colon with the resident co. **Lichine's** "Proteus" was revived by **Grigorieva.** Also at the Colon, **Marina Svetlova & George Zoritch** were guest artists in "Coppelia."

At the Odeon, **Angel Pericet,** and his Spanish dance co. were very successful in his major ballet, "Goyescas." **Mariemma's** recitals at the Coliseo with a small group were also a hit.

FERNANDO EMERY

CUBA: **Ballet de Cuba's** 1st perf. after tour behind the Iron Curtain was "Swan Lake" Act II, & "Despertar."

Carlota Carreras, a young Cuban formerly of this co., obtained a 1-yr. scholarship at **London's Royal Ballet School**

HERMANN WILHELM

CHILE: During its sensationally successful 3-wk. season in Santiago, Moscow's **Stanislavsky Ballet** beat all records for attendance. Dancing was 1st rate, standards of ensemble work high and the co. justified its reputation for fine acting. Ballerinas were **Violeta Bovt** (born in LA, Calif.), **Eleanor Vlassova, & Sophia Vinogradova.**

Programs were interesting but received strong criticism due to the absence of full-length ballets, and inclusion in each perf. of recital type solos and pas de deux.

Acts II & III of "Swan Lake" showed Bourmeister's exciting and organic version of the **Petipa-Ivanov** ballet. Soviet narrative ballet was seen at its near best in Act II of "Esmeralda," "Straussiana," a light Bourmeister in the "Beautiful Danube" vein, and "Francesca da Rimini, a version for 3 dancers, were the 1-acters.

HANS EHRMANN-EWART

NEWS FROM AUSTRALIA

The **Leningrad Maly Ballet,** the big news here at the moment, opened in Brisbane July 31 with 50 dancers in the co. Half a ton of resin has been ordered for the tour. In Sydney Aug. 7-19 on perfs. "Swan Lake," "Seven Beauties," "Gioconda," "Pachita." Dancers include **Galina Pokrovskina, Maria Mazum, Ludmilla Safranova, Adol Khamzin & Benjamin Zimin.** Conductor is Yuri Bogdanov. With the co. is the First Ballet Master of Maly Co., **Petr Gusev.**

A former member of the **Royal Winnipeg Ballet, Carlu Carter,** and her husband, **Bill McGrath,** are making regular appearances on "Revue '61", a popular TV variety show.

Former **Borovansky Ballet** choreographer, **Paul Grinwis,** and 2 of that co's soloists, **Jeffrey Kovel & Estella Nova** have finished a 5-month domestic tour for the Arts Council of Australia and open Aug. 10 at Sydney's newest legit theatre, the Metro Minerva in a dancing show choreographed by **Beth Dean:**

There seems no likelihood of a nat'l co. forming to replace the defunct Borovansky Co. **Peggy Van Pragh** is in England and money is not forthcoming. The Maly tour insures that no local co. will form this year. The publicity states that any "profits from the tour will go to the **Ballet Foundation**" but costs are so high that there is little likelihood of much profit.

Several Sydney ballet teachers have combined their dancers with some professionals to form **"Ballet Australia"** to which are invited choreographers to experiment. Their perf. at the Elizabethan Theatre was a worthy effort and a nice showcase for budding choreographers but results were uneven. **Suzanne Musitz** was successful in creating a mood for "Ainsi Soit Il" but **Ruth Galene's** "Tell Tale Heart" had the difficulty of a new score that was so overpowering in pressure from its very beginning that the ballet hit a peak too early and could not arrive at a further climax.

Valrene Tweedy's "Jedoah" began where the film "A Portrait of Jennie" left off. **Judith Burge** was less imaginative in the story of trolls and peasants, "Lizabeth & John." John Antill's score for "Black Opal" used only a choral group and percussion. The choreographer **Dawn Swane** was very sure of which movement style to use and acrobatic, ballet and some typical native aboriginal steps were intermingled.

The well-loved ballerina **Kathy Gorham** and **Robert Pomie** were recently guest artists in West Australia where **Kyra Bouseloff** has a co. Bouseloff plans to tour to Darwin. This will be a first time ever for ballet in Darwin.

BETH DEAN

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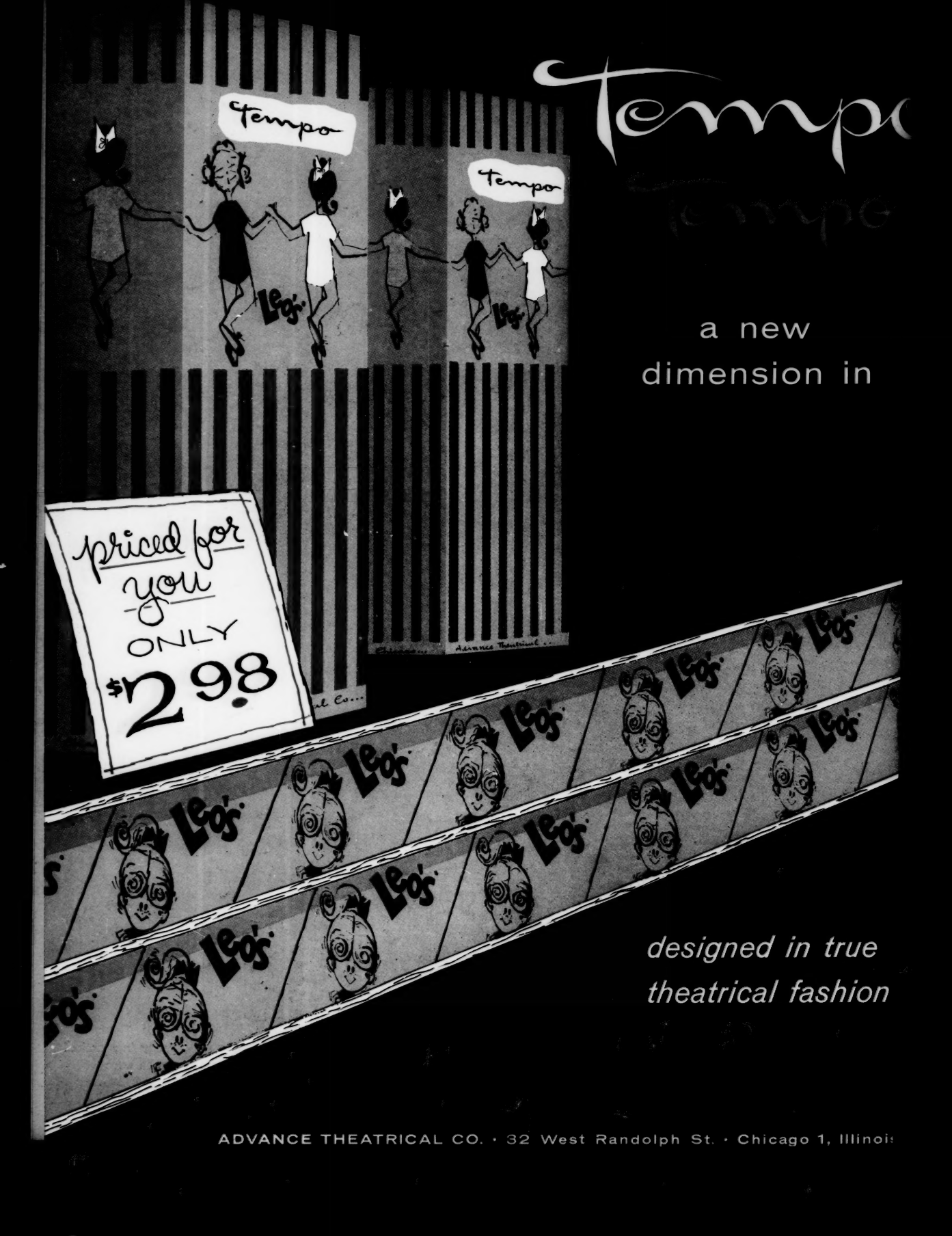
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